

THE WORK OF HOLABIRD AND ROCHE

THE ARCHITECTURAL RECORD

APRIL
1912



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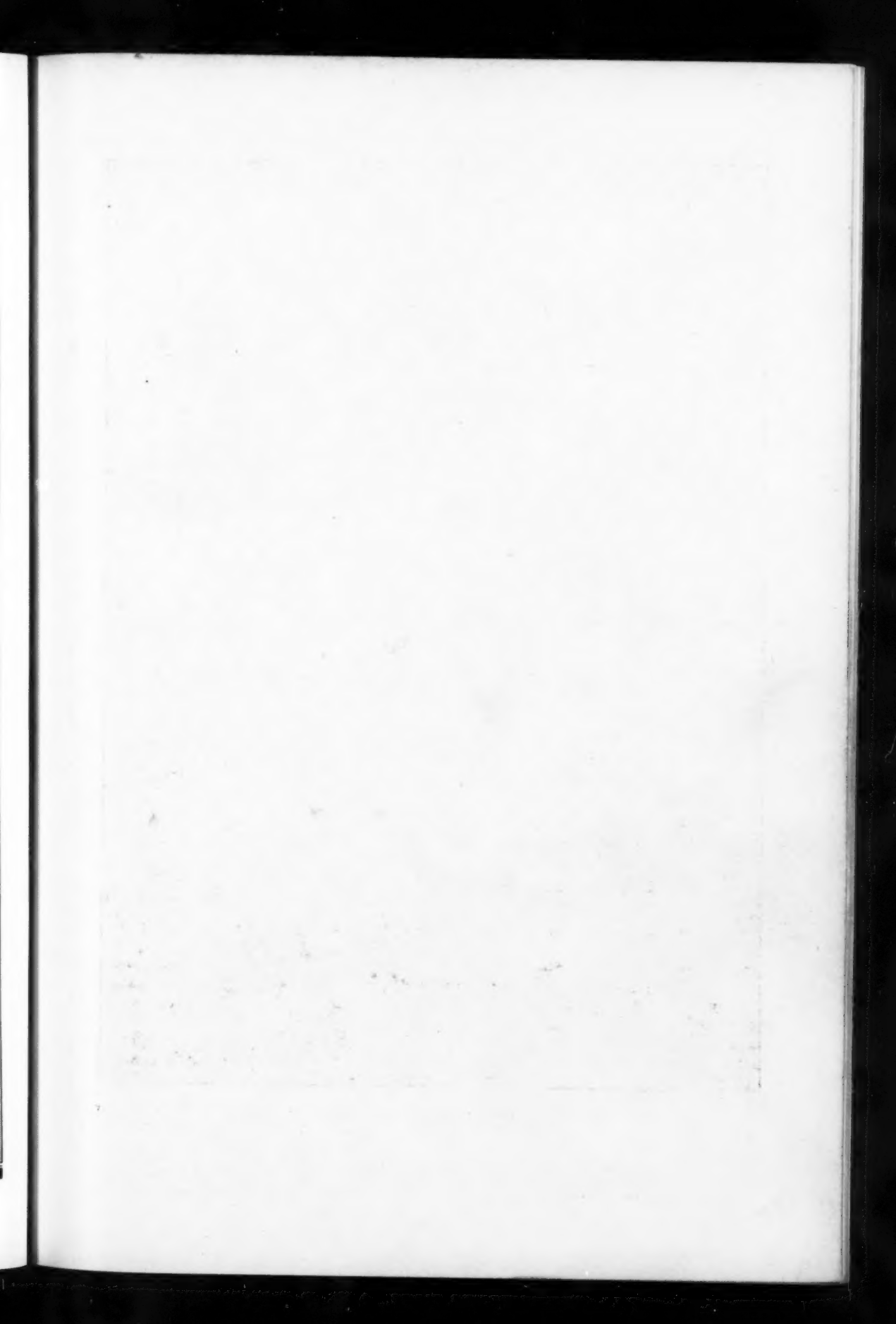
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THE MONROE BUILDING, MICHIGAN AVE., CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.

THE ARCHITECTURAL RECORD

APRIL, 1912

VOLUME XXXI



NUMBER IV



Some Chicago Buildings Represented by the work of Holabird & Roche

By

FRANZ WINKLER



UNDOUBTEDLY there is such a thing as Chicago architecture, separable from architecture in Chicago. Even apart from the modern and unacademic performances of a few pioneers, the ordinary building of the ordinary architect in Chicago differs from the like building elsewhere, at least to the Eastward. The business architecture of Chicago is a little older, though not much, than the "Chicago construction." It did not begin immediately after the fire. Typical buildings, such as the Rookery, were at least a decade later. While walls were still walls and had to be built and not merely veneered, the business buildings of Chicago were already distinguished by the grim utilitar-

ianism of their aspect. The introduction of the skeleton construction greatly promoted this appearance. The uprights were thinned absolutely to the structural minimum of the iron post, and in expression, as Lowell said about the early buildings of Harvard, the business buildings of Chicago "looked like business and nothing more." That is where they differed and differed to their advantage, from the mercantile architecture in the East, and they have continued so to differ. The Eastern man erecting an edifice for the use of his business feels in a manner bound to make it a proclamation of his commercial success. He wilfully spends more money on it in the way of decoration, which so often does not decorate,

than would be needed to accomplish its practical purpose. All this, for thirty years at the least, the projector of the business building in Chicago has regarded as mere nonsense. In the judgment of the Chicagoan, the Easterner needs to "scrap" a good deal of his academic learning. Speaking of office buildings, the Westerner believes that the first function of every commercial building is to pay. The real basis of the venture is financial. From this point of view he entirely disapproves of much of our "swell" "bow-wow" building. He refers to many of our buildings, for instance on Broad Street and lower Broadway in New York, which carry on their fronts thousands of dollars worth of enrichments, with an incredulous smile. These particular buildings, though academically well done, would be, he knows, not only an impossibility in Chicago, but unthinkable there. Were a bank president in that city to perpetrate a financial joke of this character, his friends would proceed post haste to ask for a writ "*de lunatico inquirendo*."

Undoubtedly this is a good thing for architecture. A commercial building should simply answer its purpose. Anything beyond that is irrelevant, incompetent and impertinent. But when the humblest of practical uses issues in the loftiest of buildings, towering over those to which architectural adornment is proper, the strain, both upon owner and architect, is great. Nevertheless, the architect who sticks to his text gets his reward. He gets it, if not in the aspect of his building, in the aspect of the city of which his building is a part. The heart of Chicago "looks like business" to an extent to which no city to the Eastward of it even approaches. Chicago architects indeed say that the course of grimness and bare utility in architecture is

taking its way Westward, and that if you want to see a business building reduced to its simplest expression, you must go West, even from Chicago, to Portland or Seattle.

The Chicago architect of the present, by his own admission, is endeavoring to induce his client to spend more money than the bare needs require for the purpose of making his building an ornament to the city. It is really to be hoped, in the interest of architecture, that he may not succeed. For not only has the business part of Chicago the expression which belongs to the struggle for life, not only does it look like exactly what it is, but also it is a basis and background for the buildings to which a higher degree of elaboration and ornamentation is proper. It is in those bare and barn-like structures that the practice of the most successful architects of Chicago has mainly lain, and in selecting for illustration of their work one of the most successful architectural firms of Chicago, it is in the bare and untrained business building that the bulk of this tremendous volume of their work, approximating a value, as one hears, of a hundred million of dollars, necessarily consists.

William Holabird, born in Dutchess County, N. Y., September 11, 1854, graduated from St. Paul High School, St. Paul, Minnesota, in 1871; entered West Point in 1873, remaining till 1875, when, in September of that year, he resigned and came to Chicago to study his chosen profession—architecture. In the same year he entered the office of W. L. B. Jenney, and remained there for a number of years, when he formed a partnership with O. C. Simonds, a well-known landscape gardener, and under the firm title of Holabird & Simonds began an independent practice.

Martin Roche, born in Cleveland,



Congress Hotel.

McCormick Building.

University Building
Monroe Building

SKYLINE OF CHICAGO AS SEEN FROM LAKE MICHIGAN.



THE SOUTH HALF OF THE MONADNOCK BLOCK, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



THE MARQUETTE BUILDING, CHICAGO,
ILL. HOLABIRD & ROCHE, ARCHITECTS.

Ohio, August 15, 1855. His family removed to Chicago in July, 1857, where he pursued the earlier studies of his life. He showed a decided inclination for the artistic, and as far as was within his power, applied himself to cultivating the same. In May, 1872, he entered the office of W. L. B. Jenney, where he remained until 1881, when he made a partnership with Messrs. Holabird & Simonds, adding his name to the firm. So as is seen, Mr. Holabird and Mr. Roche gained their early training in the same office.

Mr. O. C. Simonds withdrew from the combination in 1883 to practice in his profession of landscape-gardening, and the firm's name became Holabird & Roche.

In January, 1896, Mr. E. A. Renwick, who had been closely allied with the firm since 1882, was made a partner, and so to-day the firm is composed of Mr. Holabird, Mr. Roche and Mr. Renwick.

This is the present firm of Holabird & Roche, whose offices are located, with an appropriateness which is believed to be wholly uncalculated, in Root's old monumental Monadnock Building. This firm of Holabird & Roche is one of the oldest and most honorable in Chicago. It has the enviable distinction for the Easterner of having perpetrated more buildings devoid of intentional "architecture," than has anyone else.

Consider the Chas. Netcher Building, one of the big stores of Chicago. Here is the architectural embodiment of the "Chicago Idea" in commercial architecture. Would anybody venture upon such extreme plainness in a like erection in New York or Boston? Evidently the essentials are all supplied and evidently only the essentials.

"The prayer of Ajax was for light" and Ajax must have been the owner of a big store. This Netcher Building is

flooded with light. The uprights and the floor lines are diminished to the utmost. The front is a mere sash frame with huge square panes, of which the shape, accruing from the uprights and the cross pieces, would horrify an architect who practiced his art academically.

In fact it did revolt one architect of a commercial building in New York to that extent that he covered his front with a trellis of two story "orders" in order to dissemble the shape of the openings. And another project for a skyscraper is now under consideration in New York in which the architectural unit is an order of three stories. That would not suit Chicago at all. The openings here are undisguised and undissembled. There is not an unnecessary feature except the useless thickening of the floor line above the second story, which, by the way, does the building no good, unless we accept the block over the center of the principal front, which appears to be superimposed merely for ornament, and which does not effect its purpose. This simplicity, it appears, is revolting even to the designers who found themselves forced to do it, for in other similar buildings in which they felt that they had more leeway, they took it without hesitation. There is the Mandel Building, for instance, in which the facts of the case are modified by converting the front into a columnar composition of two story base, ten story shaft and three story capital. But does it really look any better for the variations? Unless those three upper stories have some different use and function from those of the square openings below them, the "architecture" is a "suggestio falsi" which detracts from the appearance of grim reality that belongs to the simpler building. Perhaps the tall arcade of the

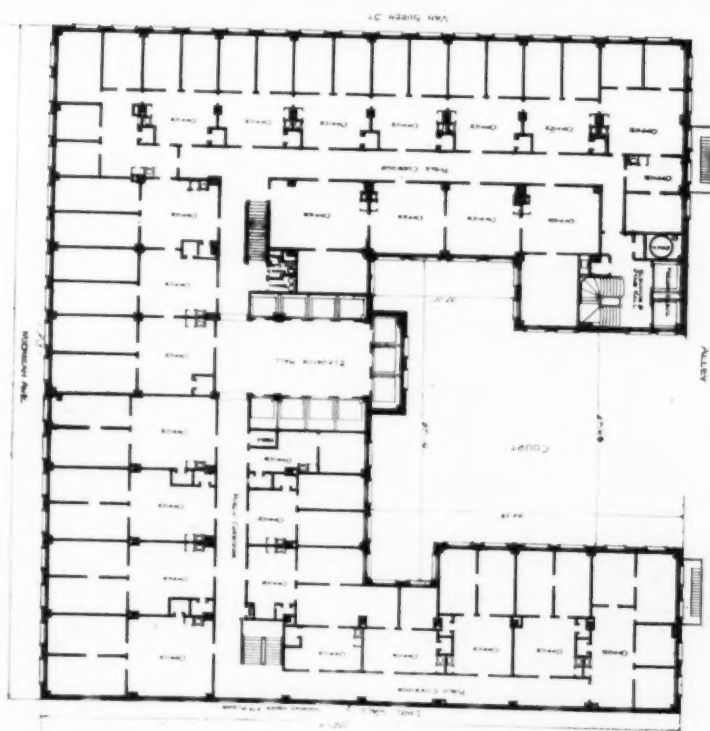


THE REPUBLIC BUILDING, S. E. CORNER OF STATE AND
ADAMS STS. HOLABIRD & ROCHE, ARCHITECTS.

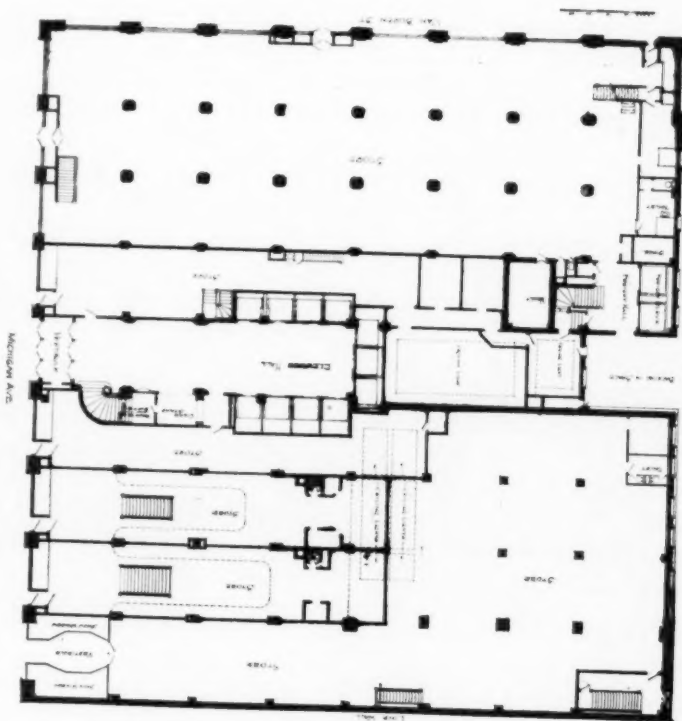


THE McCORMICK BUILDING, VAN BUREN ST. AND MICHIGAN AVE.,
CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.

Typical Office Floor.



First Floor Plan.
THE MCCORMICK BUILDING, VAN BUREN ST., & MICHIGAN AVE.,
CHICAGO
HOLABIRD & ROCHE, ARCHITECTS.



lower stage of the Rothschild Building has more logical justification, since the first story of a big "department store" may and sometimes must be much loftier than the stories superimposed upon it. On the other hand nobody could reasonably quarrel with the division into bays of the Stoddard-Dayton Garage, nor with the arcuation of the upper story, which conceivably again has some difference in purpose from the stories below. The piers are thinned to the utmost and the openings expanded to the utmost. It is still a strictly business building and shows nothing incompatible with its uses. This is equally true of the Woodmen of the World Building in Omaha. It is illogical, it is true, to crown with capitals, so as to convert them to the proportion of classical columns, the uprights of the two lower stories, since these uprights evidently are not stopped by the capitals, but are continuous throughout the whole height of the building. On the other hand, the reinforcement of the corners of the pavilions as compared with the "curtains" corresponds to a mechanical fact, since the corner post has evidently more to carry than has one in the course of the wall. The difference is much exaggerated, of course, for architectural effect, but it by no means interferes with the primary purpose and the real expression of the building.

The very attenuated Gothic of the North American Building cannot be called successful, not only because the grove of pinnacles in which the uprights sprout at the top are too much developed for the character of the occupancy of the building, but also, and what is a more serious defect, because the attenuation of the posts at the bottom, compared with their comparatively full-clad appearance above, make the building more massive above than below and contra-

dicts a primary mechanical requirement. Top-heaviness is always an objectionable element in architecture.

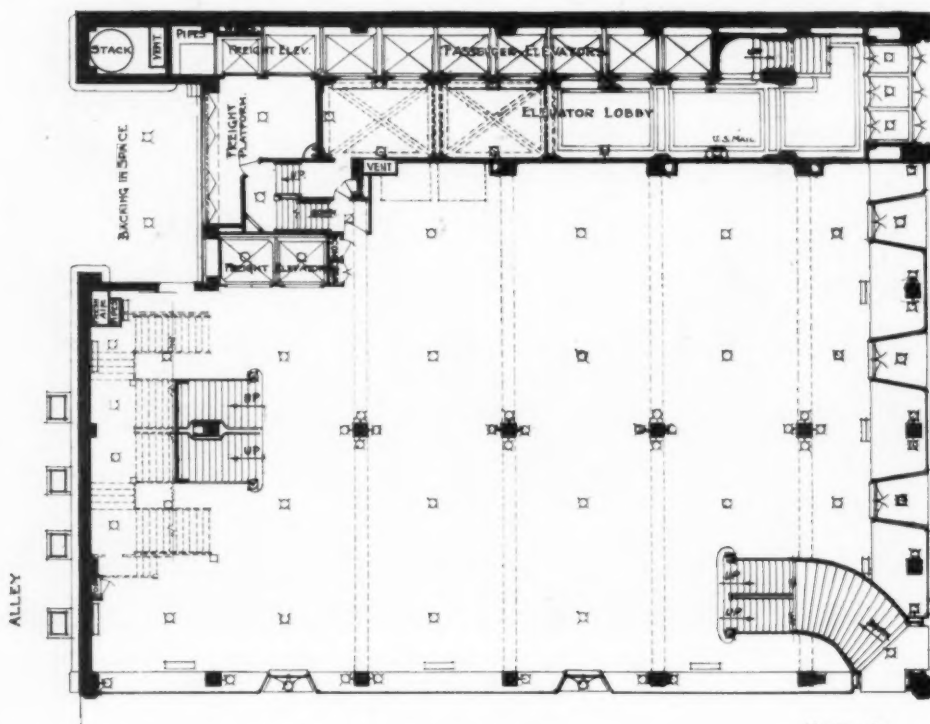
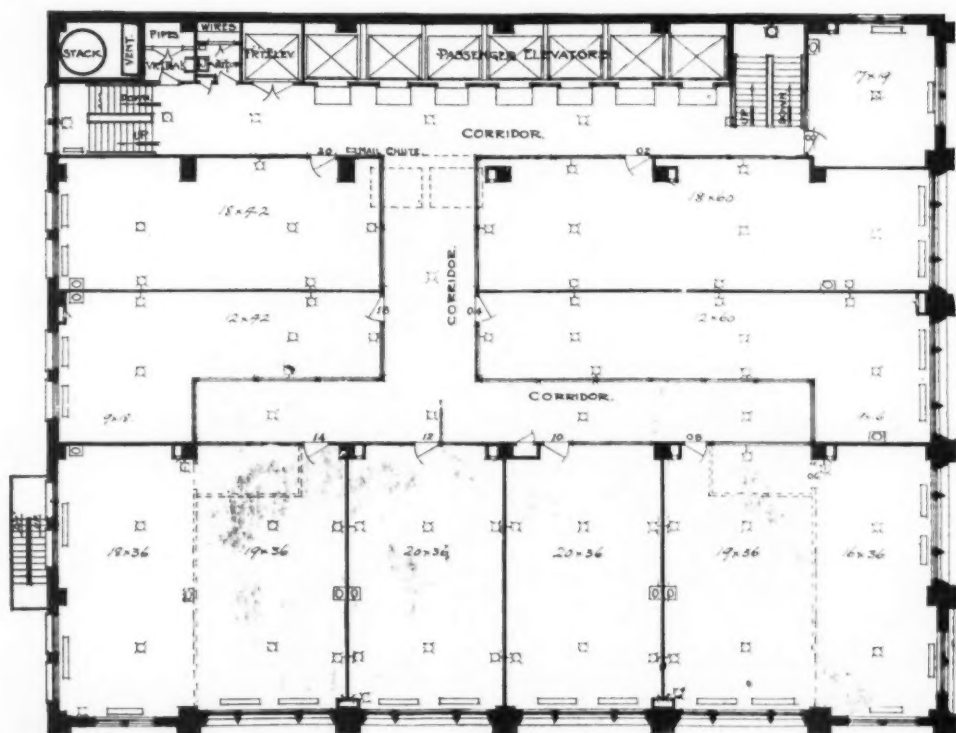
Much more successful as objects of architecture than any of these are the two fronts on Michigan Avenue, of which one, the University Club, transcends the trammels of a business building, being in fact a club house, which not only admits but demands a more elaborate and domestic treatment than belongs to a strictly business building. The other, however, the Monroe Building, is strictly a business building and a very admirable example of its kind, having no more ornament than fairly expresses the structure. Whether, simply as the administrator of an investment, the architect is justified in a gable roof instead of continuing his walls to the usual uncouth parallelopiped may be questionable, but at any rate the sensitive spectator will thank him for having found the variation permissible.

While we have to praise those bare business buildings for being what they look like, or looking like what they are, we must admit that an architect with a soul above buttons must find it very tiresome to be condemned to do an interminable series of them, or at least to be condemned to do nothing else.

Our present subjects have had their escapes from the monotony of this skyscraping "line." They have had them even in the heart of Chicago, which is, of course, primarily the region of business buildings. Nevertheless, there are other buildings, even in the heart of Chicago. For example, there are hotels, in which the limitations imposed upon an architect are by no means so stringent as those of the business buildings. The Hotel Sherman and the Hotel La Salle are the contributions of our architects



THE NORTH AMERICAN BUILDING, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



Floor Plans.
NORTH AMERICAN BUILDING.
HOLABIRD & ROCHE, ARCHITECTS.

MONROE ST.



THE CITY NATIONAL BANK BUILDING. OMAHA,
NEBRASKA. HOLABIRD & ROCHE, ARCHITECTS.



THE UNIVERSITY CLUB, MONROE ST. AND MICHIGAN AVENUE.
CHICAGO, ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.

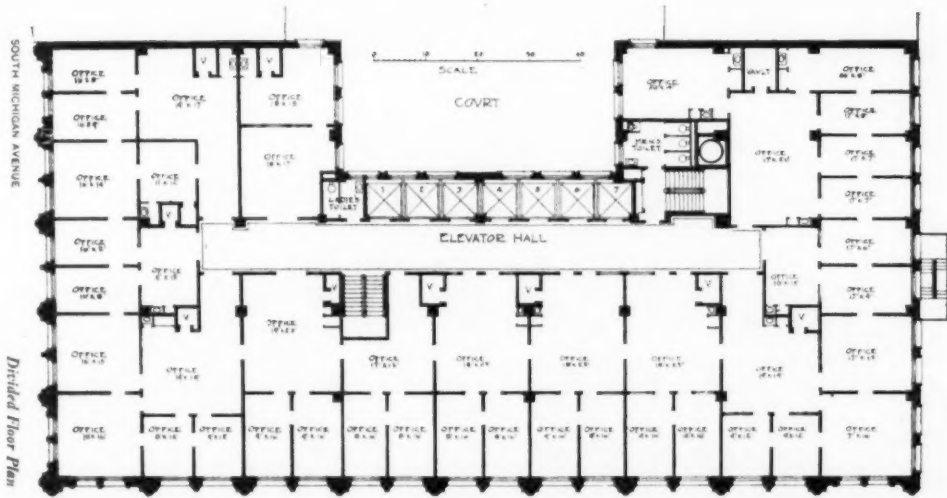


THE MONROE BUILDING, UNIVERSITY CLUB BUILDING,
MONROE STREET AND MICHIGAN BOULEVARD, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.

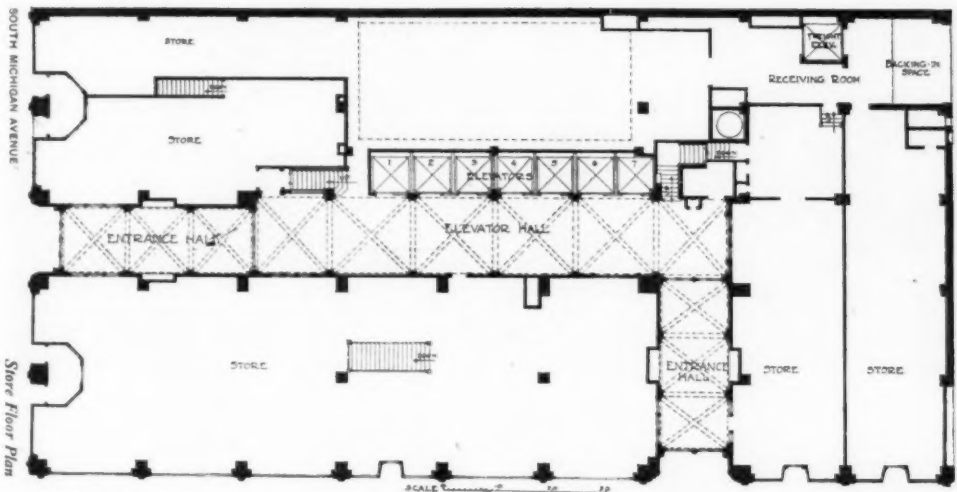


FIRST FLOOR CORRIDOR, MONROE BUILDING.
MONROE ST. & MICHIGAN AV., CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.





Upper Floor Plan.



First Floor Plan.

THE MONROE BUILDING, CHICAGO, ILL.
Holabird & Roche, Architects.



THE CHAS. NETCHER BUILDING (The Boston Store).
CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.

to this competition. Exteriorly they resemble each other very much. What is possibly more to the point, they equally resemble the Hotel Astor in New York, which was built and established before either of them was designed, so that in this case at least the Easterner may save his local pride by pointing out that it was the "New York Idea" which imposed itself upon Chicago and not the "Chicago Idea" which imposed itself upon New York. However that may be, the division in each of the three cases is rational and works naturally out into an effective triple composition. The great public rooms of the ground stories, naturally enclosed in stone, make a base of which there is no reason for exaggerating the natural and inherent "scale." Then come the six, eight, ten (count them yourself) tiers of bedrooms, and finally, properly enough and enclosed in a mansard, what they call in England, the "offices" of the establishment. It is a plan which in effect imposes itself for a modern hotel of the first pretention, and it does not particularly matter where it had its origin. In these Chicago hotels, it must be admitted that it is very thoroughly and intelligently carried out. More than that the great public apartments of the lower stories afford legitimate facilities for large decorative effects. A great dining room, or, if you prefer, "banquet hall," is still one of the main elements of an American hotel of the first class. We are more gregarious than the English or than Europeans generally, and we require accommodations for what Wordsworth describes as "a thousand feeding as one." He is speaking of sheep, and we of human beings, but, with architectural "accommodation" the difference is negligible. The travelling American is as gregarious as "the silly sheep." Such a place necessarily

affords a large architectural opportunity. This opportunity has been availed of, one may say, pounced upon, by an architect, commonly condemned to business skyscrapers, and, in the present instance, with impressive results. A rather more limited but still impressively large opportunity is afforded in the more exclusive and select quarters of the ladies' dining room. The ladies' dining room at the Hotel Sherman, is undoubtedly a very impressive apartment, and equally impressive, whether its motive was suggested by the well known corridor of the City Investing Building in New York, or whether, as is at least equally probable, both have merely the same Italian origin.

The "bar room" is another feature of the American hotel which it behooves the architect not to disregard, and where, pursuant to our usual gregariousness, he may be compelled to provide accommodation for "five hundred drinking as one." Mr. Sullivan struck what we may call the keynote of the Chicago bar room, hung up, as it were, a "barometer" of the public taste in the Auditorium, more than twenty years ago. This at least is a "Chicago idea," upon which subsequent designers need not be ashamed to limit themselves to executing their variations, and the variations in the hotels under notice are executed with skill and with as respectable an infusion of individual invention as can be expected of anybody succeeding that "easy chief" of decorative individuality.

Such minor features as the views show of the entrance looking outward and the entrance looking inward of the La Salle, it will be agreed, are very well "up" in the competitions of like work in the most successful of American hotels.

The Blue Fountain Room and the Ger-



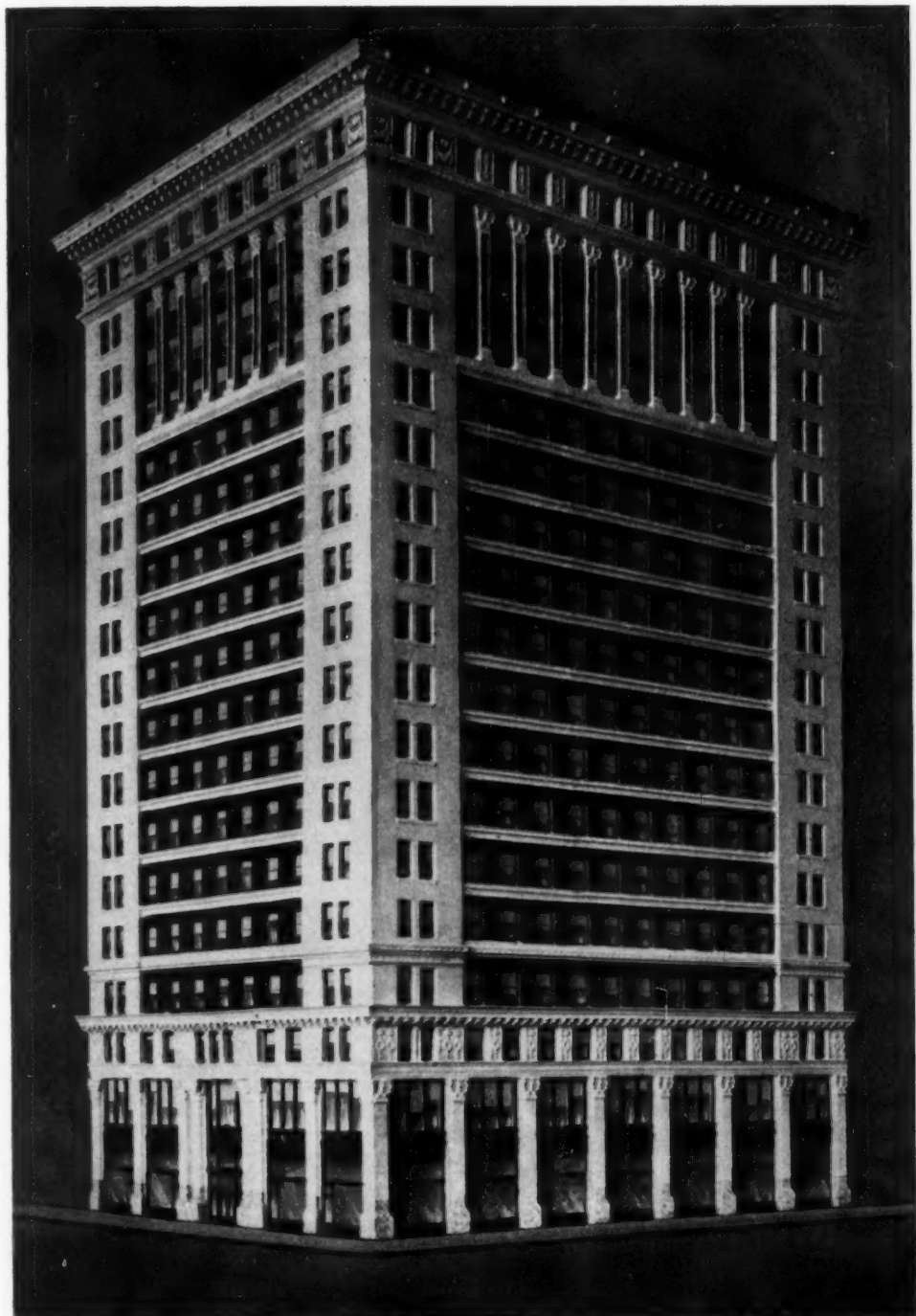
FIRST SECTION MANDEL BROS. BUILDING, N. E. COR. STATE & MADISON
 STS., CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.



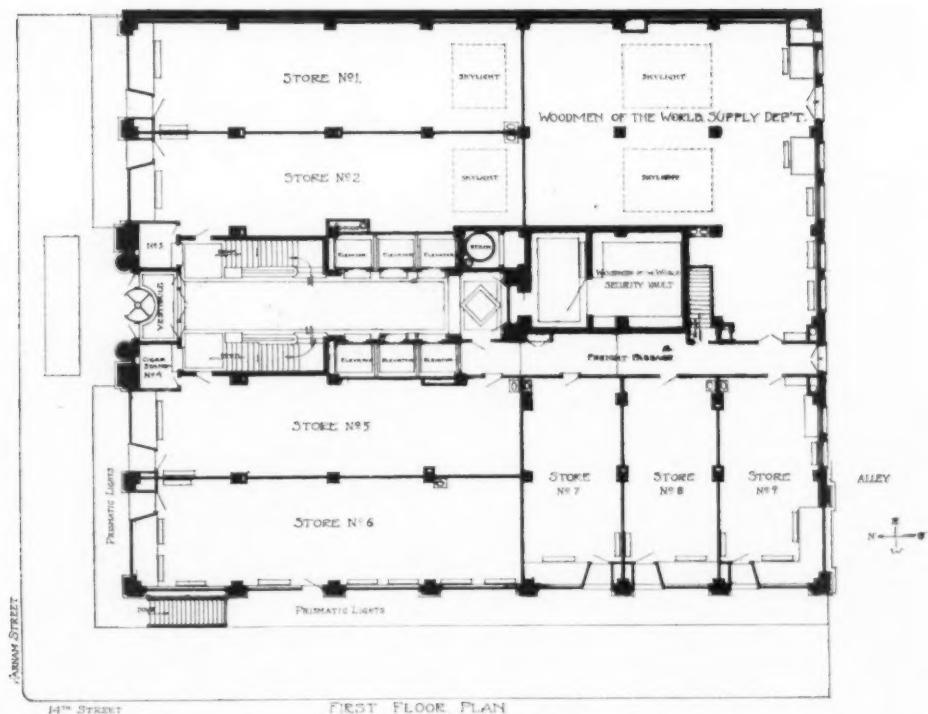
FIRST SECTION ROTHSCHILD BUILDING, STATE ST., NEAR JACKSON
BOULEVARD, CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.



UNIVERSITY SCHOOL FOR GIRLS, LAKE SHORE DRIVE,
CHICAGO. HOLABIRD & ROCHE, ARCHITECTS.

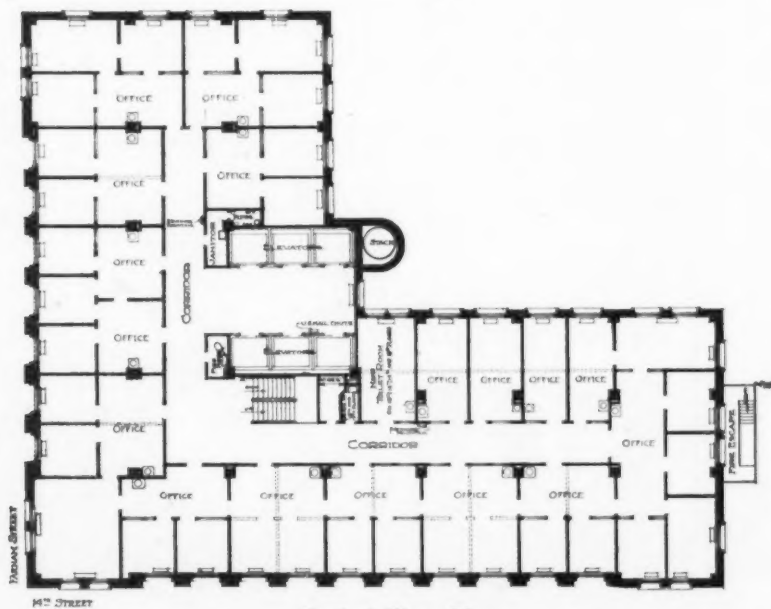


THE WOODMEN OF THE WORLD BUILDING, OMAHA,
NEBRASKA. HOLABIRD & ROCHE, ARCHITECTS.



FIRST FLOOR PLAN

First Floor Plan.



Typical Floor Plan.

THE "WOODMEN OF THE WORLD" BUILDING, OMAHA, NEBRASKA.
Holabird & Roche, Architects.



HOTEL SHERMAN, N. W. COR. CLARK AND RAND STS.,
CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.



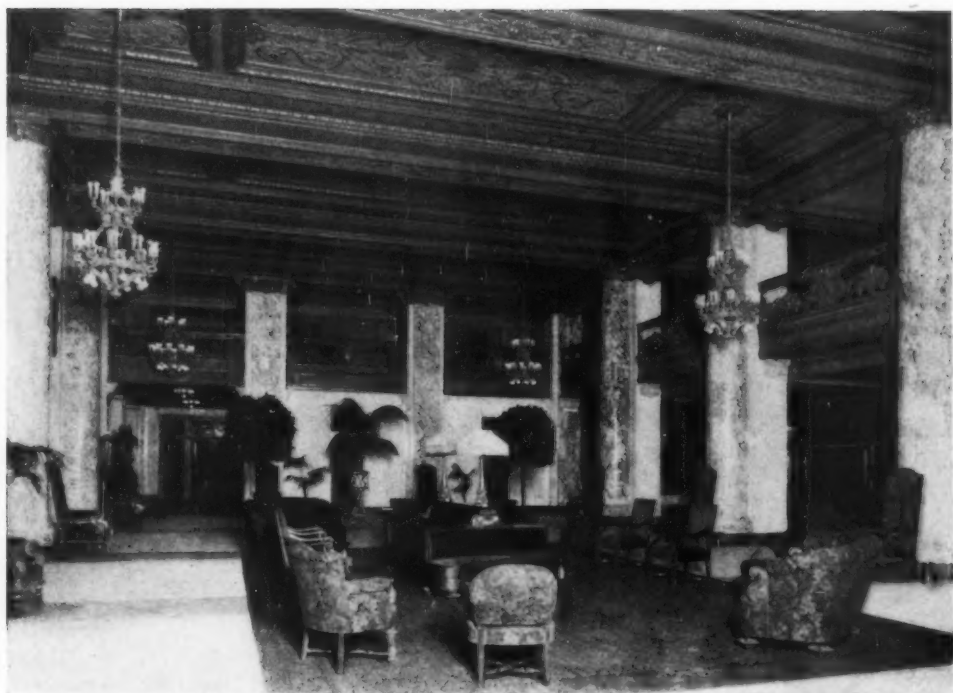
THE CELTIC BAR, HOTEL SHERMAN.

(Showing painting by Maxfield Parrish entitled "When the Pie Was Opened.")
CHICAGO, ILLINOIS.

HOLABIRD & ROCHE, ARCHITECTS.



LADIES' DINING-ROOM, HOTEL SHERMAN, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



LOBBY, HOTEL SHERMAN, CHICAGO, ILLINOIS.
HOLABIRD & ROCHE, ARCHITECTS.



Men's Cafe.



College Inn.
THE HOTEL SHERMAN, CHICAGO, ILLINOIS.
Holabird & Roche, Architects.



CLARK ST. BAR, HOTEL SHERMAN, CHICAGO.
HOLABIRD & ROCHE, ARCHITECTS.

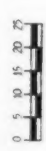


ELIZABETHAN ROOM, CONGRESS HOTEL, CHICAGO.
HOLABIRD & ROCHE, ARCHITECTS
ILLINOIS.





HOTEL LA SALLE, N. W. COR. MADISON AND LA
SALLE STS. HOLABIRD & ROCHE, ARCHITECTS.

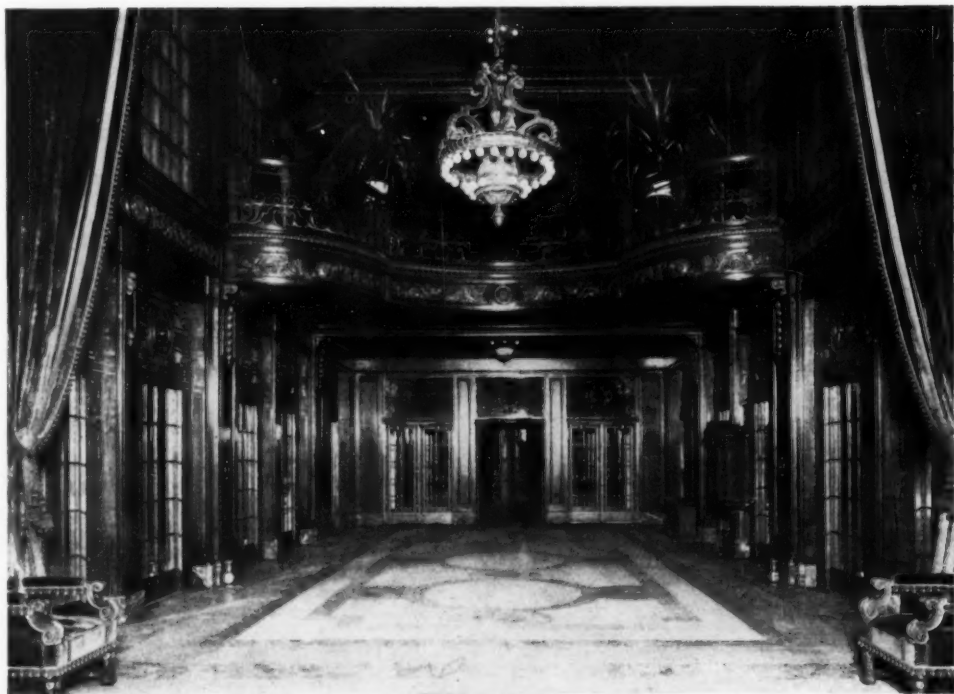


FIRST FLOOR PLAN

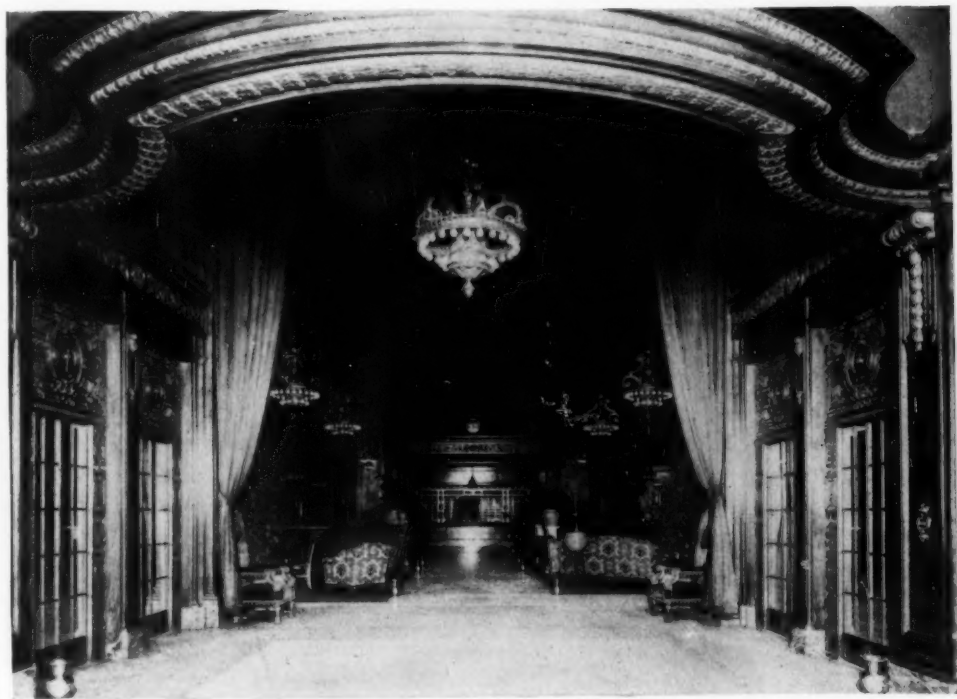
THE LA SALLE HOTEL, CHICAGO, ILL.
Holabird & Roche, Architects.



SECTION OF LOBBY—LA SALLE HOTEL.
HOLABIRD & ROCHE, ARCHITECTS.

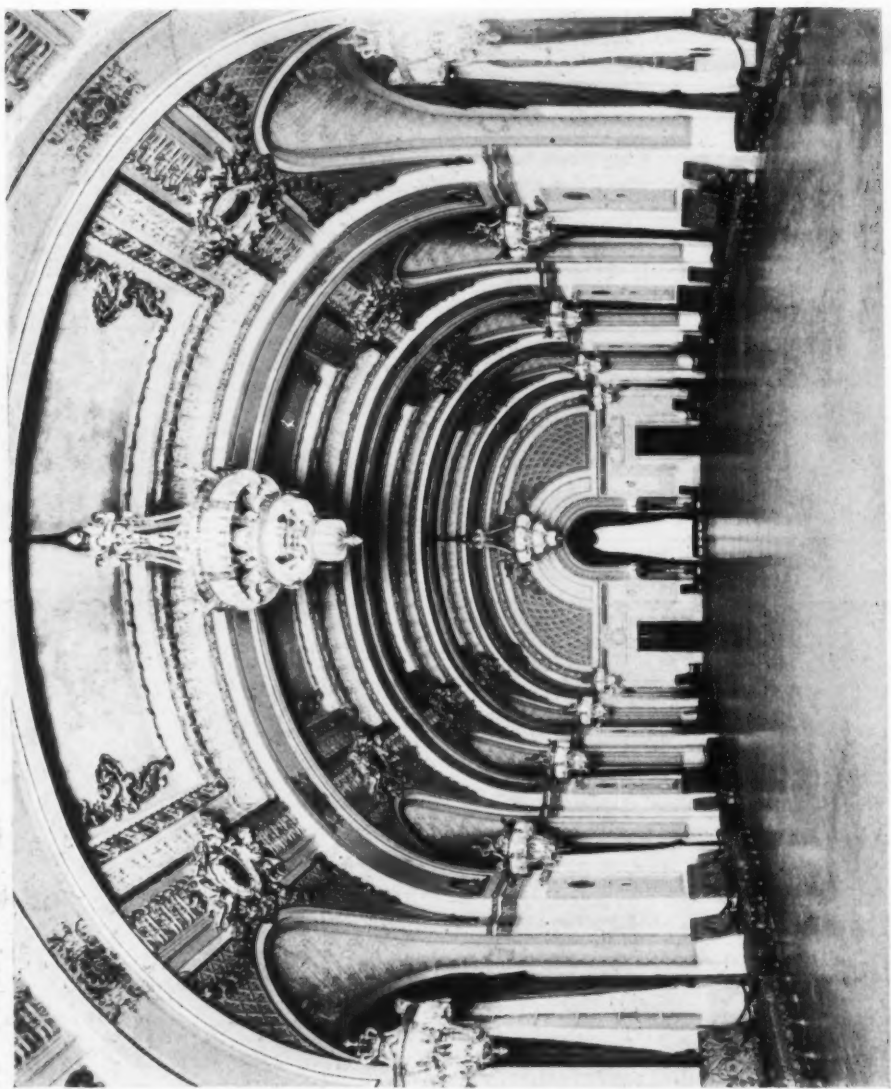


Entrance Hall.

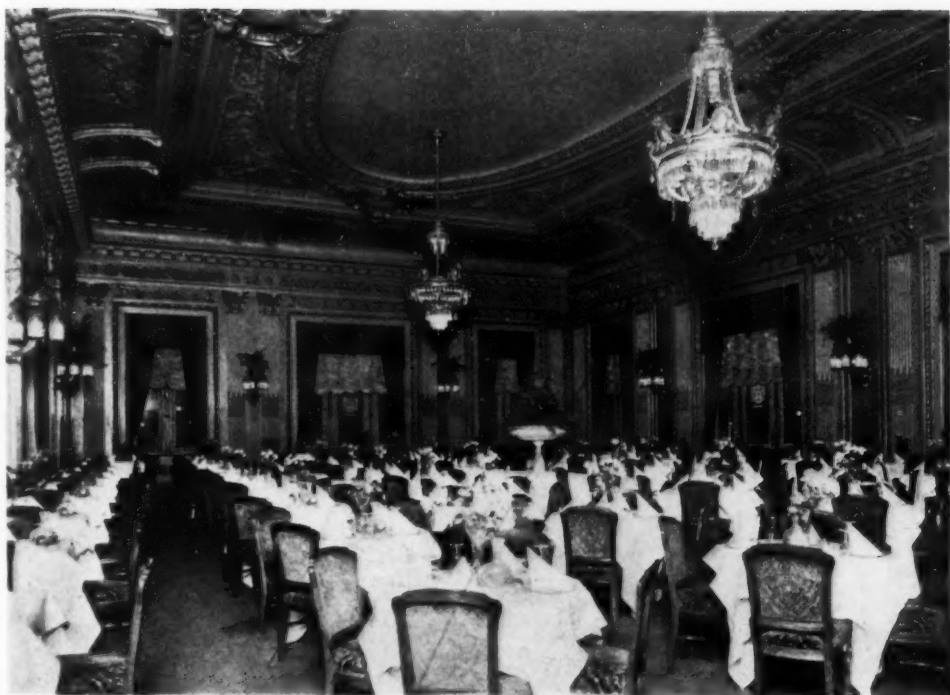


Entrance looking towards the desk.

THE LA SALLE HOTEL, CHICAGO, ILL.
Holabird & Roche, Architects.



THE GRAND BALL ROOM—HOTEL LA SALLE, CHICAGO,
HOLABIRD & ROCHE, ARCHITECTS,
ILLINOIS.

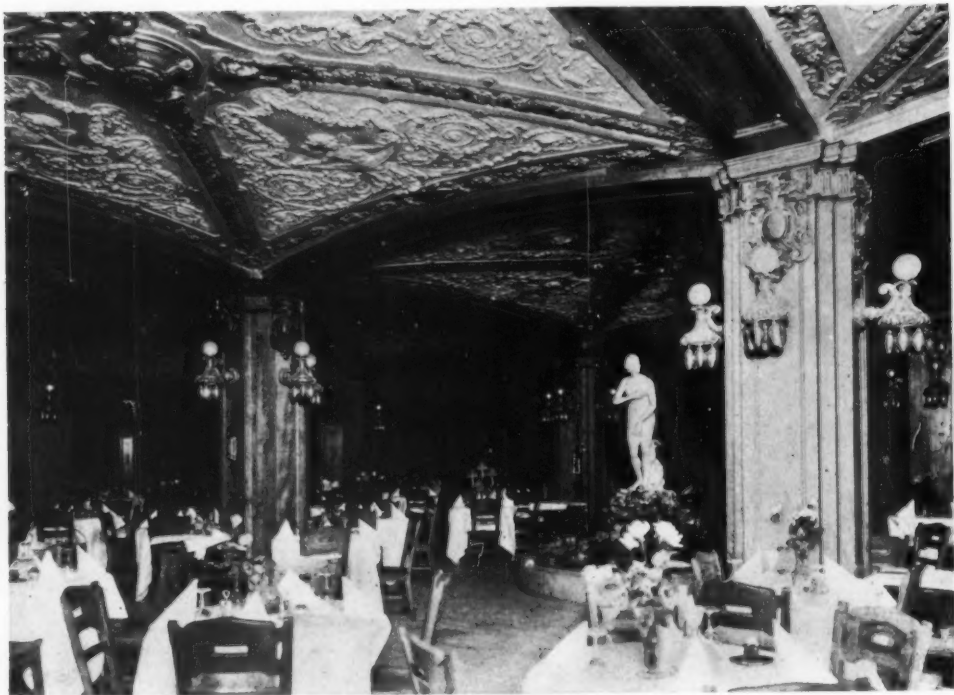


The Main Dining Room.

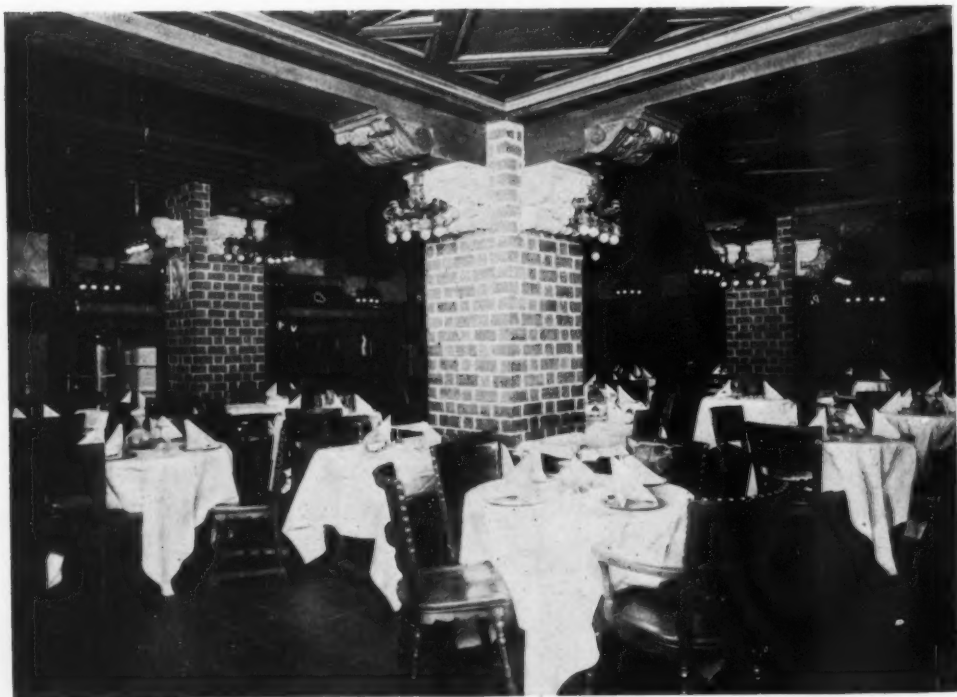


The Men's Café.

HOTEL LA SALLE, CHICAGO, ILL.
Holabird & Roche, Architects.



The Blue Fountain Room.



The German Grill Room.

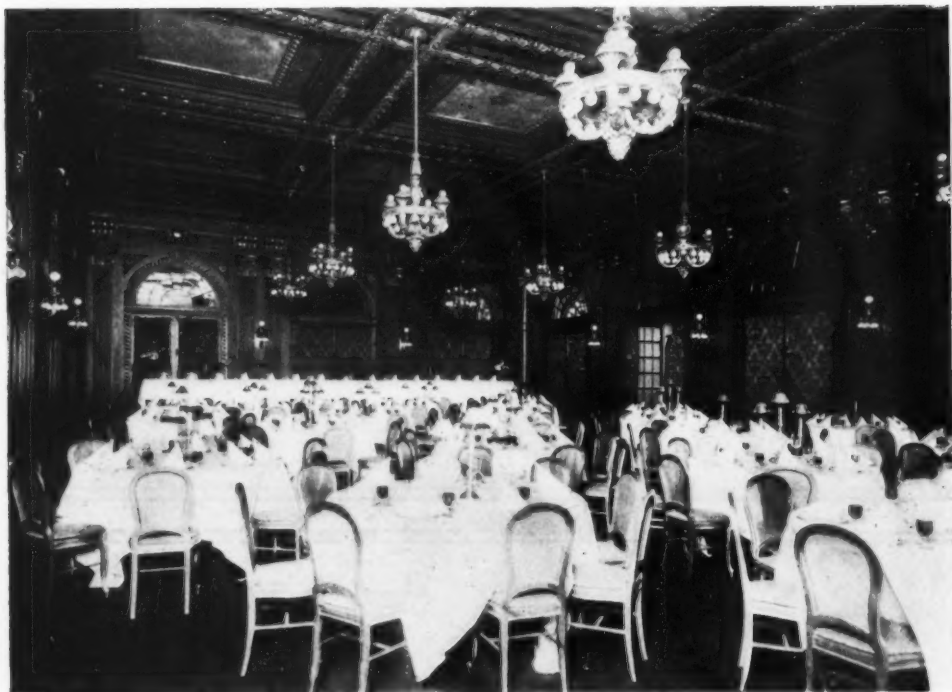
HOTEL LA SALLE, CHICAGO, ILL.
Holabird & Roche, Architects.



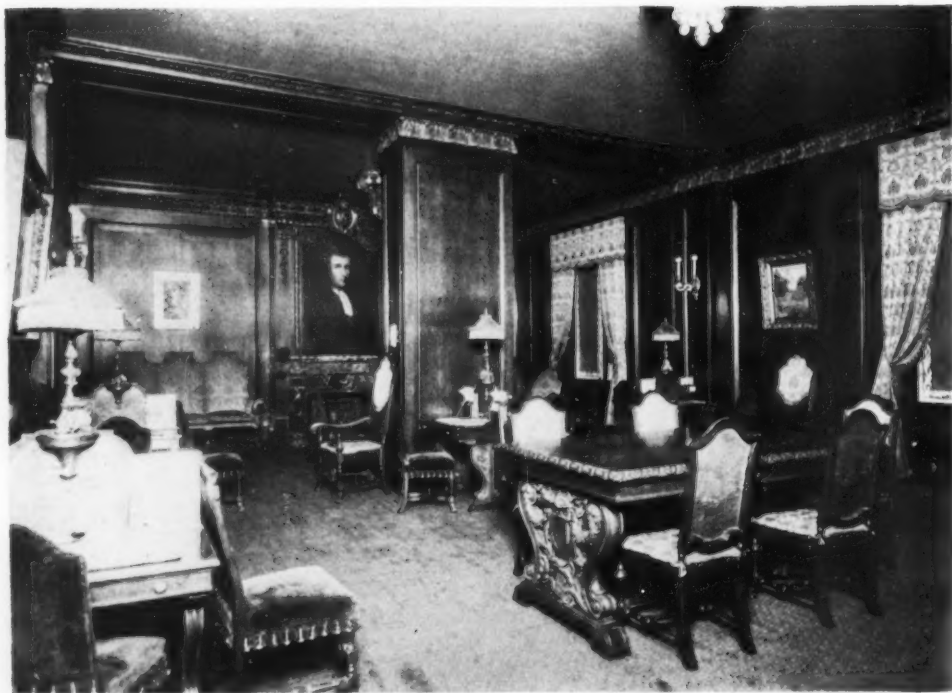
Parlor of the President's Suite.



Dining Room of the President's Suite.
HOTEL LA SALLE, CHICAGO, ILL.
Holabird & Roche, Architects.



Private Banquet Hall.

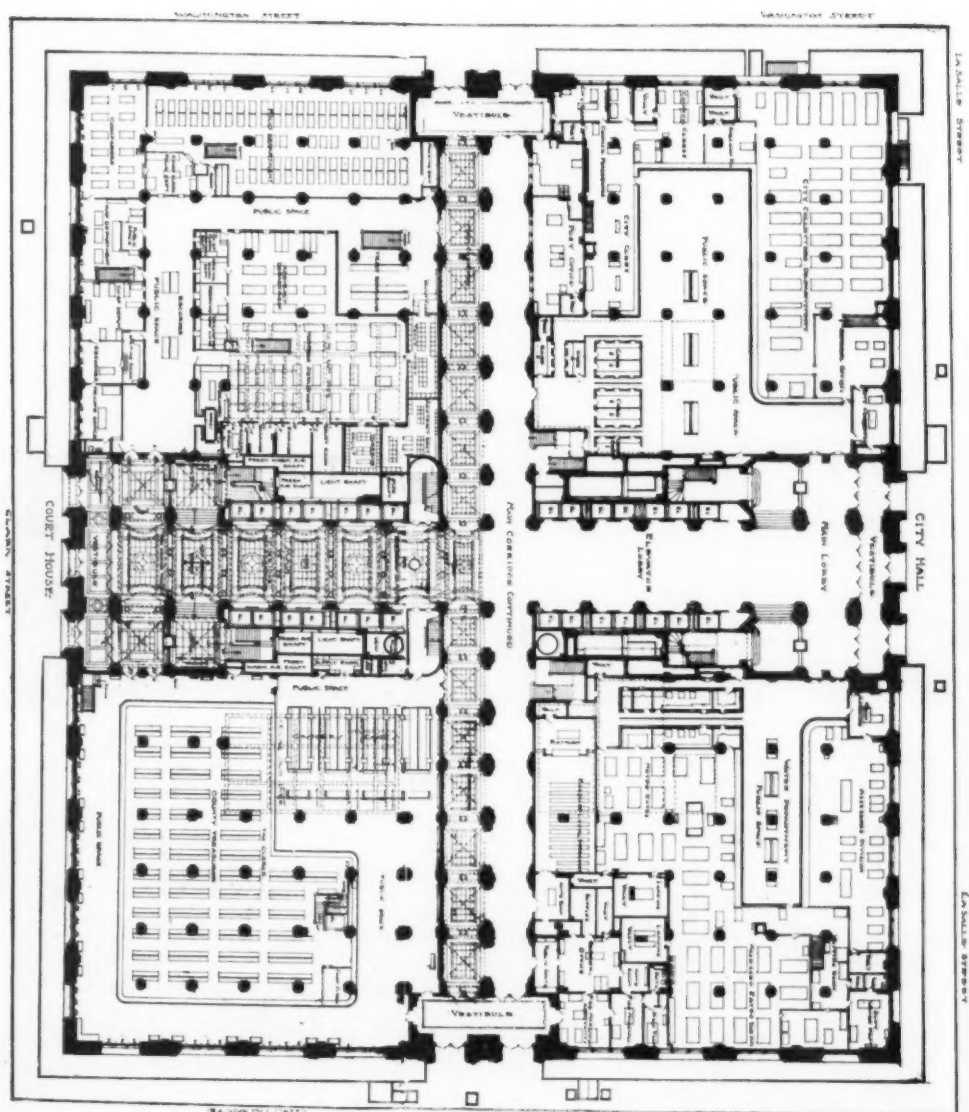


Writing Room.

THE LA SALLE HOTEL, CHICAGO, ILL.
Holabird & Roche, Architects.



STODDARD-DAYTON BUILDING, N. E. COR. 25TH ST. AND MICHIGAN AVE.,
CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS.



FIRST FLOOR PLAN, COOK COUNTY COURT HOUSE; CHICAGO CITY HALL, CLARK, RANDOLPH, LA SALLE AND WASHINGTON STS., CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.



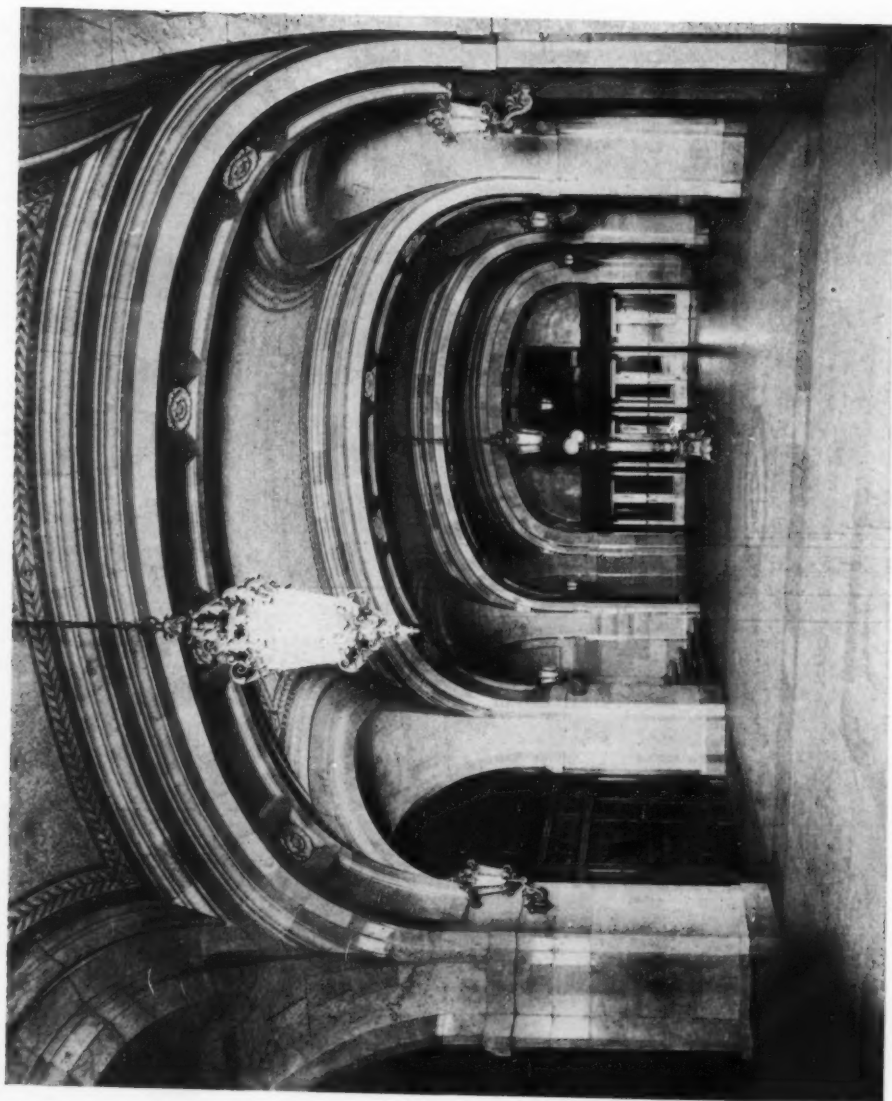
THE COOK COUNTY COURT HOUSE AND CHICAGO CITY
HALL, WASHINGTON, CLARK, RANDOLPH AND LA SALLE
STS., CHICAGO, ILL. HOLABIRD & ROCHE, ARCHITECTS.



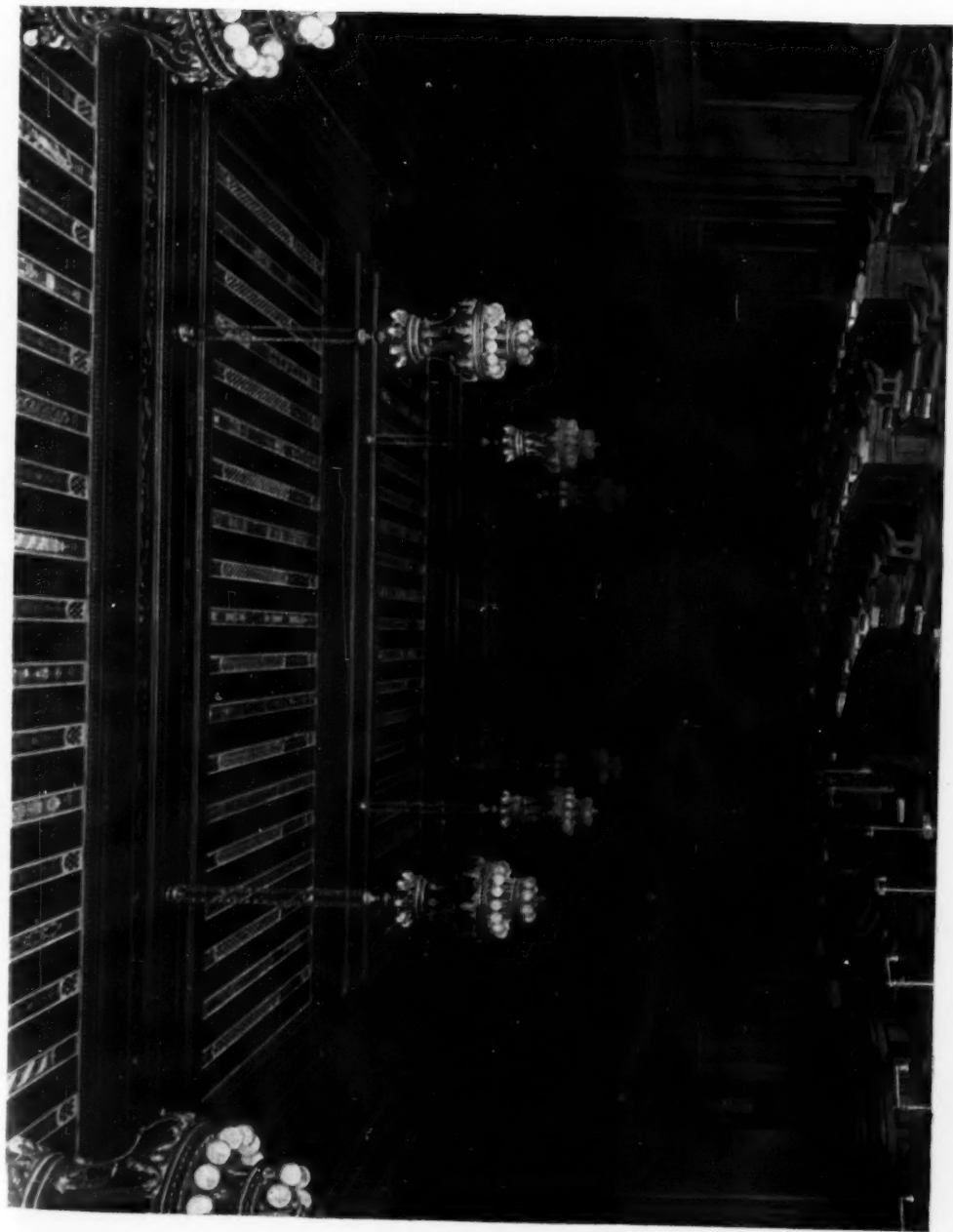
CHICAGO CITY HALL, WASHINGTON, LA SALLE AND RAND
STREETS. HOLABIRD & ROCHE, ARCHITECTS.



VIEW OF VISITORS' GALLERY, COUNCIL CHAMBER, CHICAGO,
CITY HALL. HOLABIRD & ROCHE, ARCHITECTS.



SECTION OF CORRIDOR—COOK COUNTY COURT HOUSE, LOOKING TOWARD CLARK STREET.
HOLABIRD & ROCHE, ARCHITECTS.

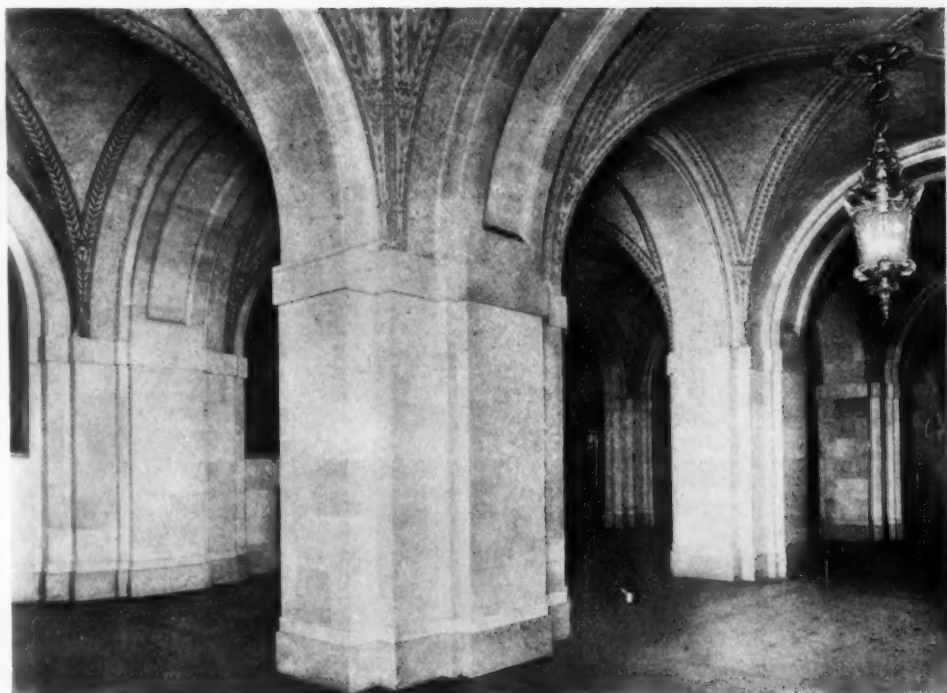


COUNCIL CHAMBER, CITY HALL, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHTS.



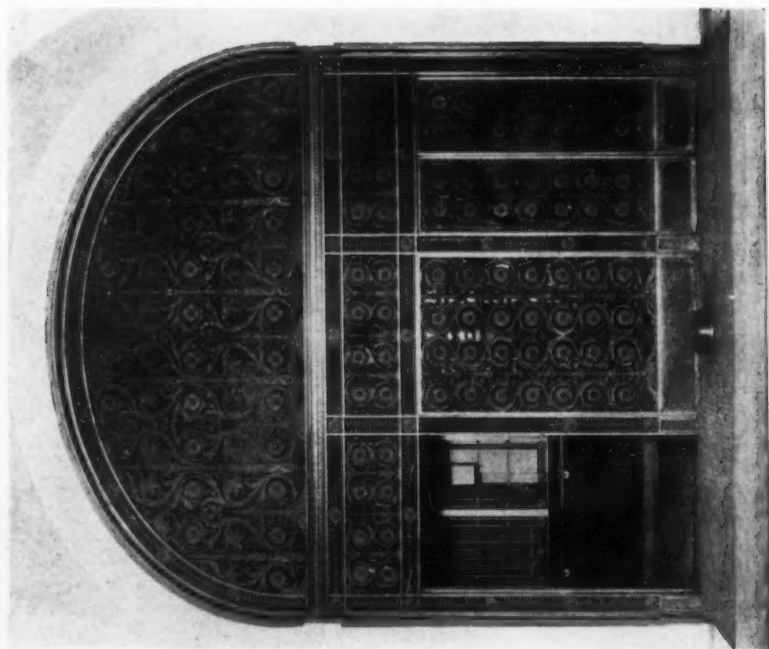


Corridor.

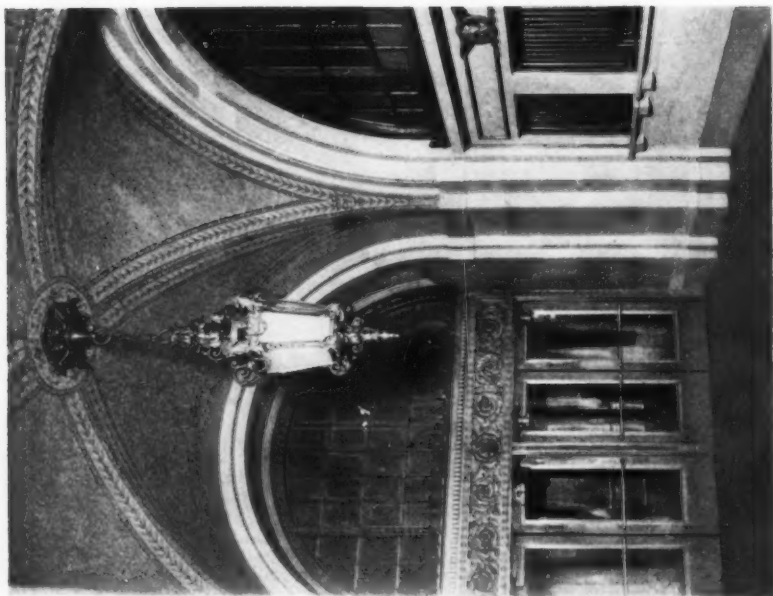


Intersection of Corridors.

THE CITY HALL AND COUNTY BUILDING, CHICAGO, ILL.
Holabird & Roche, Architects.



Typical Elevator Enclosure.

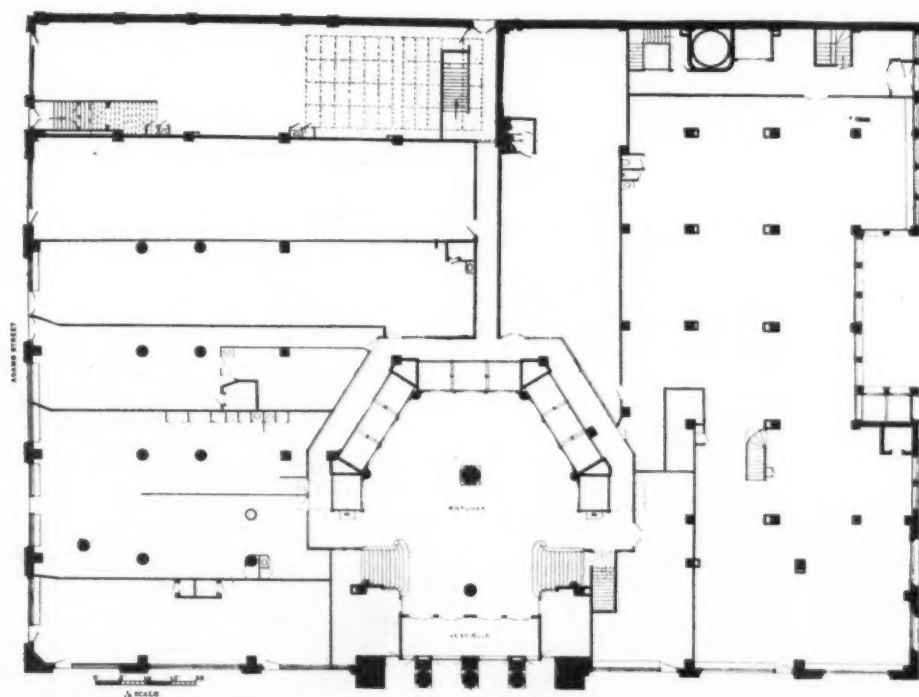


View of Washington St. Corridor, Looking Toward Entrance.

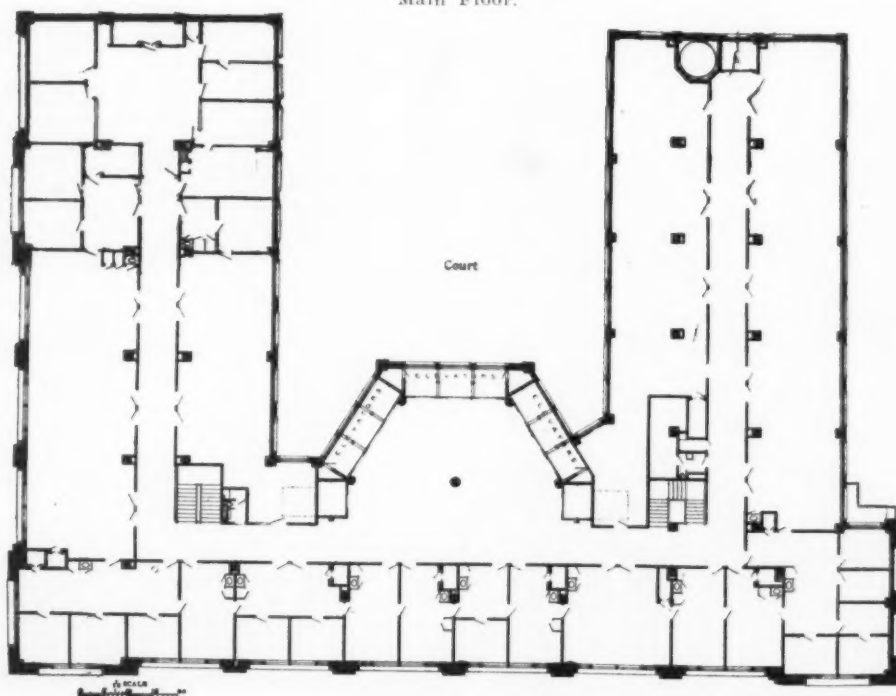
THE CHICAGO CITY HALL, CHICAGO,
ILL. HOLABIRD & ROCHE, ARCHTS.



THE TRIBUNE BUILDING, CHICAGO.
HOLABIRD & ROCHE, ARCHITECTS.



Main Floor.



Typical Office Floor.

THE MARQUETTE BUILDING.
Holabird & Roche, Architects.



DECORATIVE PANEL IN
THE MARQUETTE BUILDING.

DECORATIVE PANEL.
"COUNCIL OF PEACE."
MARQUETTE BUILDING.
Holabird & Roche, Architects.





Panel of Marquette.



"Black Hawk" Panel.



Panel of Joliet.

DECORATIONS IN THE CORRIDOR OF THE MARQUETTE BUILDING, CHICAGO.
Holabird & Roche, Architects.



Panel of Chicagon.



Panel of Tonty.

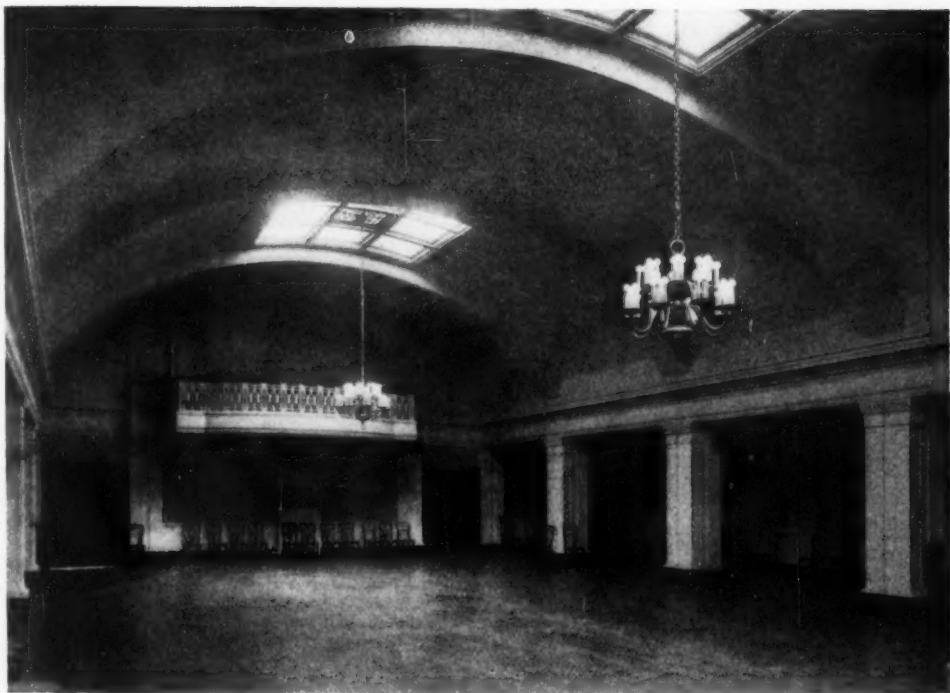


Panel of Frontenac.

DECORATIONS IN THE CORRIDOR OF THE MARQUETTE BUILDING.
Holabird & Roche, Architects.



LELAND HOTEL, SIXTH ST. AND CAPITOL AVE., SPRINGFIELD,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



The Banquet Hall.



The Café.
THE LELAND HOTEL, SPRINGFIELD, ILL.
Holabird & Roche, Architects.

man Grill Room in the La Salle are equally successful in their several ways, while the ball room of the same, with its succession of elliptic arches and lunettes, is one of the most impressive "palation" things of its kind that we have to show.

All these things, you will observe, are not in the least embodiments of the "Chicago idea." They are exercises in academic architecture, workings out, according to the skill and ingenuity of the modern designer, of motives not developed in the first instance from the facts of the particular case, but adapted to the particular case from historical precedents. It would be absurd to describe the designer of them as in any sort or sense a pioneer. The highest praise to which he can aspire is that of a scholarly artist or an artistic scholar, and this praise, as the illustrations show, he not infrequently attains. In such domestic or quasi-domestic building as our architects have had to do, a very small proportion of their total output, the modest and safe Georgian which we call "Colonial" has been their chief resort, and it has been adapted and executed in a spirit of comity, which is indeed the badge of the style, and with scholarly skill.

No doubt, however, the work of Messrs. Holabird & Roche which puts them most in view and gives them their rank among American architects, is the huge twin monster of the Cook County Court House and Chicago City Hall. With this they have supplanted a similar double erection which was for a generation a political, social and architectural scandal to Chicago. This is strictly an academic study. Nobody can pretend that there is any future in this, anything but the reminiscences of an immemorial past. Even, unlike its classical predecessors, it is a contradiction in terms. In fact it is a steel frame ten-story

building of similar and equal cells, like the common skyscraper. Necessarily its apartments differ from one another in magnitude, importance and function, but there is no pretense of expressing these differences in the exterior architecture. What is asserted is that the division denoted by the great columns is superior in importance to the lower divisions from which the order is omitted, and this is distinctly "not so." The real inequalities are suppressed, and inequalities which do not exist are asserted. Of course, this is the contradiction which we always encounter in modern examples of monumental classic, and, of course, having once noted them, we have to ignore them and to admit that it makes all the difference how they are done. The present example is very well done. There is undoubtedly an awkwardness in the infringement of the solidity of the terminal pavilion, caused by the interposition of a big window between the capitals of the pilasters, and indeed by the general scale of the openings in this pavilion, which should manifestly have been kept as solid as possible. Nevertheless, the thing is greatly impressive. In "scale" the order exceeds anything west of Albany, and is about twice that of Isaiah Rogers's old Custom House in New York. This would, of itself, make a building noteworthy anywhere, but it is also to be said that it has been well and faithfully studied in mass, in scale, and in detail. It is not only much the most impressive thing of its own kind that Chicago has to show, but one of the most impressive in the United States, and in the interior, as the illustrations show, there is not only a faithful study of style, but features which show an escape from the style into vigor of individual invention, and a richness, which has even elements of novelty in decorative effect.

Statistics of the Construction of Chicago's Big Municipal Building

(One-half only of the Block)

Compiled for the Chicago Tribune.

Wrecking old City Hall began Aug. 11, 1908; site cleared April 15, 1909.

Construction company began work April 15, 1909, under contract to complete new City Hall by Oct. 15, 1910. Delays caused by labor troubles and investigation of work extended time of completion.

Two men were killed in wrecking the old building; two were killed in the new superstructure. But no skilled worker lost his life.

A maximum of 750 men on day shift worked on the new building.

More than a score of skilled artisans and trade organizations worked upon the new structure to its completion. They were, in detail:

Trades	Maximum Numbers
Structural Steel	100
Sheet Steel	100
Carpenters	100
Marble Workers	135
Painters	65
Plasterers	40
Tile Setters	40
Machine Movers	25
Steam Fitters	22
Electricians	22
Lathers	20
Bricklayers	35
Glaziers	20
Plumbers	20
Ornamental Iron	14
Calkers	11
Granite Setters	8
Roofers	8
Gas Fitters	8
Cement Finishers	9

Approximately 40 per cent. of the \$5,000,000 cost of the City Hall was paid to workers on the building.

What the returns of labor were in the manufacture of building material is hard to guess.

In the modern building of steel construction, 35 to 50 cents a cubic foot is basis of estimated cost.

New City Hall probably averages close to 40 cents a cubic foot.

The total "population" of the new structure will number, at an estimate, 2,975 city employes. Of this number 2,100 will be permanently located in department offices,

and 275 in the service of the Municipal courts. Those who will be in the building only a portion of the time, such as inspectors for the various bureaus, detectives, and the like, are figured at 600.

Statements supplied by one of the chief engineers for Holabird & Roche to Hollis W. Field.

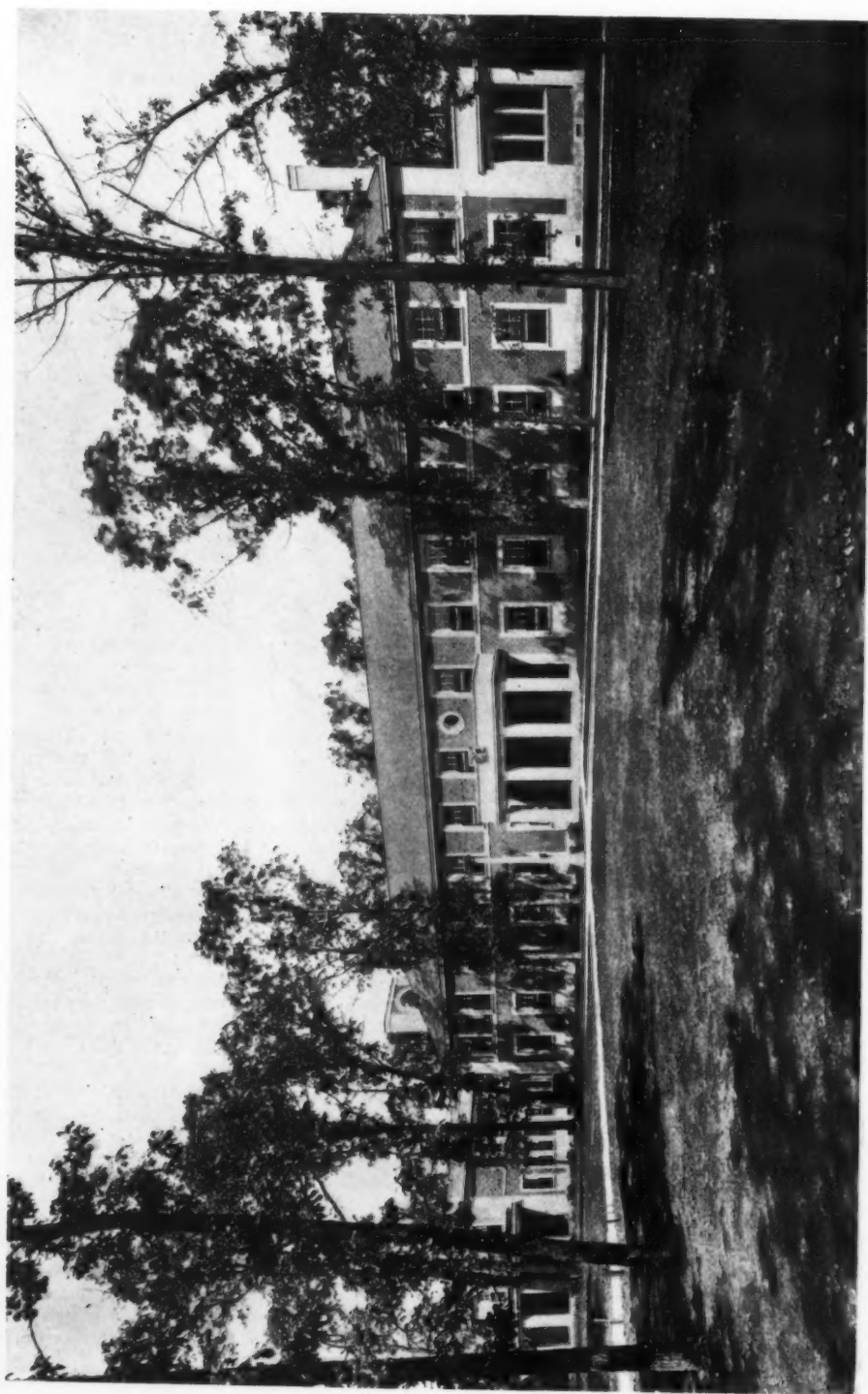
When Chicago's new \$5,000,000 City Hall is thrown wide open to the scattered city officers, departments, bureaus, and the myriad animate and inanimate enginery of Chicago's city administration—that city square bounded by La Salle, Washington, Clark and Randolph Streets must become a show site to the Chicago visitor.

Twin brother to the New Cook County Courthouse in which the business of the county already is conducted, this \$5,000,000 city hall completes the granite facades of the plat which for so long in the making of history of Chicago and of Cook County has become so often consecrated—and so often desecrated—public grounds.

Two hundred and four feet high from the sidewalk level to the top of the parapet walls 370 feet long on the La Salle Street side, and 157 feet wide on Washington and Randolph Streets, the twelve floors of the new City Hall aggregate almost thirteen acres of available floor space. Below the sidewalks the floors of the sub-basement lies thirty-eight feet six inches down, while the trench for coal and ashes connecting with the lines of the Illinois Tunnel Company is forty-eight feet below the feet of pedestrians in the street. Thus from the uttermost depths of the sub-basement to the top of the parapet walls the height of the City Hall is 252 feet.

Are you interested in statistics? There are typewriter pages of them which would hold you. The builders put 21,000,000 pounds of steel into the structure and 324 standard cars were required to haul the steel from the mills. As foundation supports the old "floating" foundations of the old buildings gave way to the caissons, or walls, dug to an average of seven feet in diameter to bed rock, and filled with concrete. There are 124 of these caissons, of which 112 go to bed rock 114 feet down; twelve of them stop on hardpan.

Fourteen miles of rivets were driven home



NURSES' HOME, COOK COUNTY INFIRMARY, OAK FOREST,
ILLINOIS,
HOLABIRD & ROCHE, ARCHITECTS.



Administration Building.



Superintendent's House.
COOK COUNTY INFIRMARY, OAK FOREST, ILLS.
Holabird & Roche, Architects.

in the steel superstructure. Numerically there are 162,000 individual rivets tapped home at white heat by the clattering pneumatic riveter, which may have struck twenty-five to forty blows to a rivet. How many blows in riveting?

"Concrete" is a silent sort of general topic to Architects Holabird & Roche. It cost the city about \$5,000 to investigate a possible \$127 worth of concrete on a few columns that afterward were declared to be quite reasonably good under the pure food and drug act. Exclusive of the concrete which the investigators dug out, 33,278 cubic yards of concrete went into the construction.

For the outer walls and columns of the building, 180,000 cubic feet of granite, weighing 30,000,000 pounds, cover the steel work, while of terra cotta fireproofing there is a total of 1,240,000 square feet and 150,000 linear feet of girder covering. Of brick there are 2,700,000 common, 520,000 hollow brick, 400,000 enameled brick, 92,000 gray faced brick.

These are only a few of the myriad statistical facts concerning the construction of the huge new Chicago City Hall, which once more is to gather under its roof an almost undivided machinery of the city government. From the rooms on the eleventh floor devoted to the municipal courts, down to the public comfort station in the basement of the Washington and La Salle Street corner, the Chicago citizen must feel his personal interest somewhere in the finest type of municipal building in the country.

Of this new City Hall as a reality, an interesting phase of its design and building may be recalled. At the time Cook County accepted plans and specifications for the twin County building, the possibilities of a new City Hall were intangible, mixed, involved and evanescent.

In building the County Courthouse, however, the architects went so far as to take a chance that when the new City Hall did materialize, it might be of twin construction. In the days of the old buildings an alley ran between them from Washington to Randolph Streets. The County Building absorbed its half of that alley and the architects and builders arranged on the blank alley wall for all necessary steel structural connections in case the city decided to follow the county's plans. In the final acceptance of the twin plans, the builders had only to cut into the cement for the necessary steel anchorages.

Incidentally at the time of placing the granite corners complete at the northwest and southwest corners of the new County

Building, there were comments that it was an undue expenditure of money, merely in view of the fact that the city building hadn't been planned.

"What's the use of completing the unfinished west side of the County Building, corners and all, when we don't know what the City Hall will be?" was the question.

These corners were completed, however. Now after the connecting and approaching completion of the City Hall, the observer may look at these corners that only a comparatively few months ago gave finish to the County Building, and find the whole of the granite finishings adorning the same northwest and southeast corners of the City Hall.

"We had only to take down the granite, have it cleaned and it went over into the corners of the City Hall as if the material had been cut for the purpose wholly," said Supt. H. L. Marsh.

As a representative of Holabird & Roche, architects, Mr. Marsh has done much of the "sitting up with" this new Municipal Building. He says that of all the "sittings up" with the work, none brought greater strain than in those summer nights of 1909 when those four great girders on especially built wagons, drawn by ten horse teams, began moving from the steel works, far up the north branch, down by way of Rush Street Bridge to the City Hall site.

"Probably no such load ever has been put upon a wagon as was that 88,000-pound girder which overhangs the council chamber," said Mr. Marsh. "We could hope to move it only in the night, after the last of traffic virtually was gone from the streets. Rush Street Bridge was the only bridge on which we could cross, and then only after we had laid a steel track for the wheels.

"At the building, one engine hoist has been used on every other piece of steel. On this 80,000-pound girder, as on the 75,000 and the two 70,000-pound girders, two engines were set and the steel grappled at each end. With the council chamber on the second floor, two floors in height to ceiling, and each of these big girders to clear the ceiling of the chamber and rising a full floor space to the level of the vault floor, you can imagine how I sat there with cold chills and hot feverishness alternating, hoping that no accident would occur in either engine to stop the steady, even raising of those loads. Yet there wasn't a kink in the handling of one of them!"

To the uninitiated these great girders may be said to have come into shape and weight to take the place of the steel columns which had to be displaced in the great chamber



RESIDENCE FOR MR. MILVILLE N. ROTHSCHILD, 37TH ST. AND MICHIGAN AVE., CHICAGO.

Holabird & Roche, Architects.

measuring 65 x 96 feet over all. Steel columns would have been impossible in the chamber. Dropping them at the second floor, and allowing another floor space to the chamber ceiling and the gallery, gigantic steels were necessary to take upon them the columns that should continue up in order to the twelfth floor of such a structure. In brief, these girders just over the heads of the coming city councils will be supporting the portion of the nine floors above at the north end of the building.

This north portion of the building housing the council members is the show place of the new City Hall.

The council chamber proper will measure 43 x 96 feet, with the gallery beyond the rails of like length and 22 feet wide. The trimming is of imported English oak veneer and was manufactured in Philadelphia. Frederick Clay Bartlett is engaged to execute the mural decorations. The paneling of English oak is "matched" in the sense that the same section of the quarter sawed wood opens out, book-like, to show the grain as one. The ceiling will carry appropriate decorations in tiles.

On the Randolph Street front of the coun-

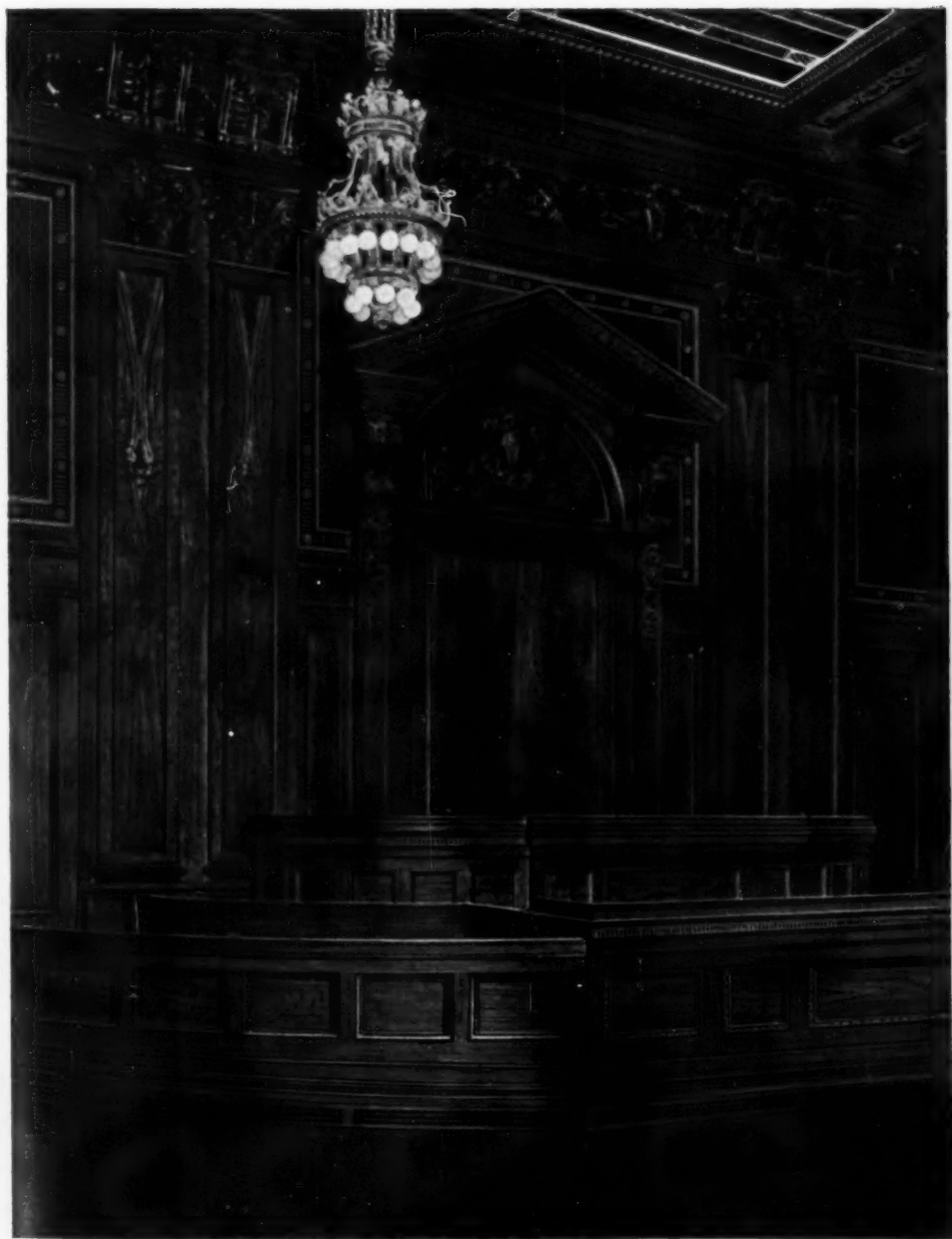
cil chamber is a retiring room, as it is an entrance room, for the Aldermen. At one end of a long, corridor-like room, 20 x 80 feet, is a lavatory, and at the other end telephone booths. Two great fireplaces are set of Bedford stone on the Randolph Street wall of the retiring room, while the partition panels separating it from the council chamber hide each a locker for an Alderman. This retiring room is finished in American oak, with beam-paneled walls. The fireplaces especially are considered artistic features of the room.

On the La Salle Street side, entered from the council chamber, are the reception corridor for Aldermanic visitors, and beyond this the various committee rooms of the council body. There are fourteen of these rooms on the main and gallery floors of the chamber.

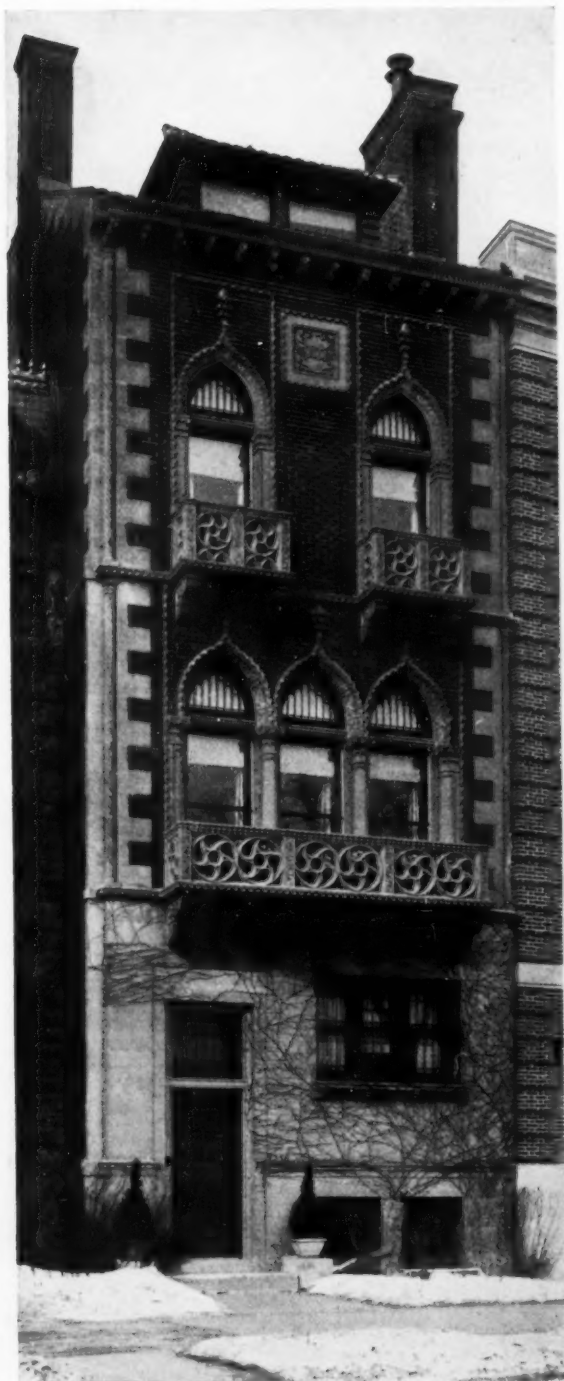
The Mayor, moving into the central portion of the La Salle Street side, and on the fifth floor, will command a room 40 x 90 feet, oak-paneled, decorated ceiling, and on this room Mr. Bartlett will lend his art in mural decorations, probably representing historic Chicago and its growth to the present. On the same floor he will have the



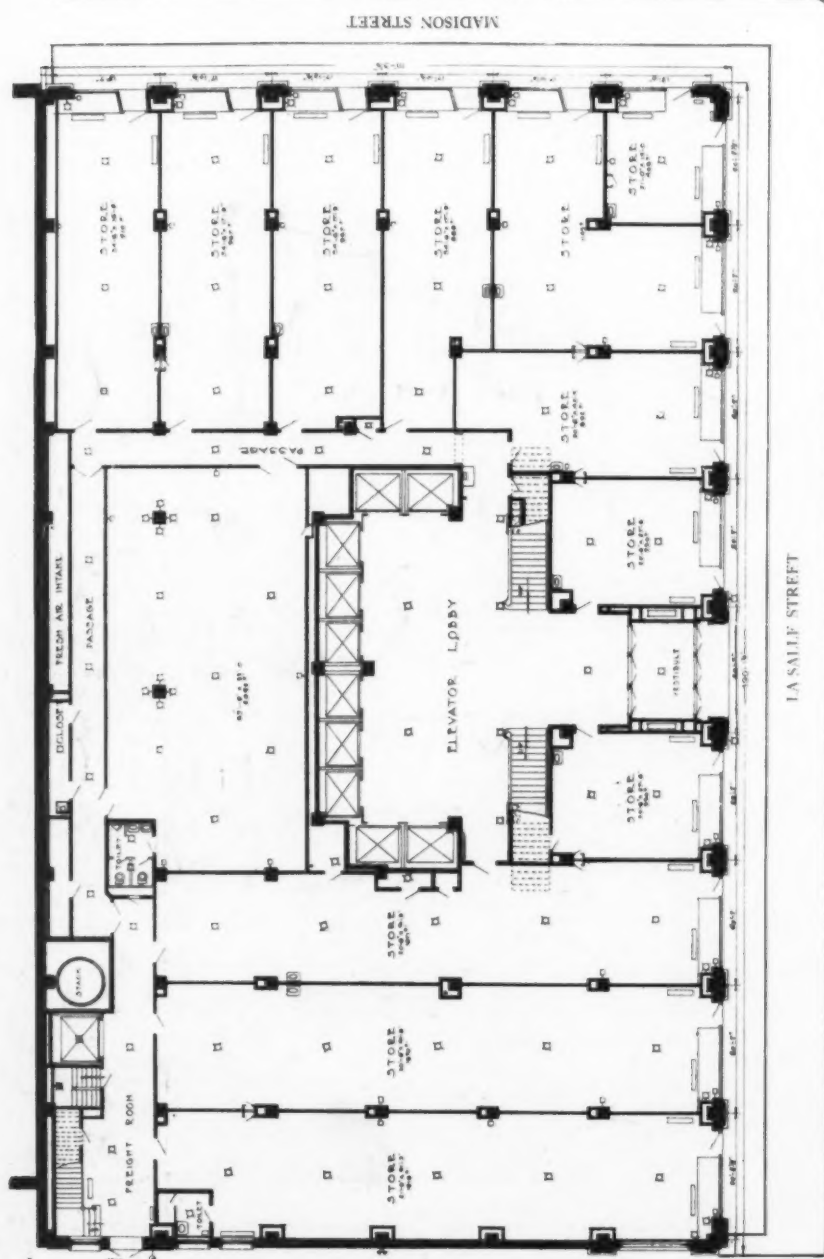
RESIDENCE FOR MR. LAWRENCE D. ROCKWELL, LAKE SHORE DRIVE AND
GOETHE STREET, CHICAGO. HOLABIRD & ROCHE, ARCHITECTS.



DETAIL OF MAYOR'S CHAIR, COUNCIL CHAMBER, CITY HALL,
CHICAGO, ILLINOIS. HOLABIRD & ROCHE ARCHITECTS.



RESIDENCE FOR MR. ARTHUR T. ALDIS,
1258 LAKE SHORE DRIVE, CHICAGO.
Holabird & Roche, Architects.



GROUND FLOOR PLAN, SHOWING ENTRANCE AND STORES
 OTIS BUILDING, LA SALLE AND MADISON STS., CHICAGO, ILL.
 Holabird & Roche, Architects.



THE OTIS BUILDING, COR. MADISON ST. AND LA SALLE
STREET. HOLAHIRD & ROCHE, ARCHITECTS.

heads of the police department, the city controller, and corporation counsel—all within easy reach.

One of the most interesting of the floors is that devoted to the Commissioner of Health, the Health Department taking three-fourths of the seventh floor, and leaving the remnant to the Building Department.

In this section devoted to the Health Department, every feature of the work of the Bureau has been anticipated. In the laboratories equipment alone the cost is about \$15,000. For drainage of chemicals used in laboratory tests, 600 feet of special tile and concrete piping has been installed, for the reason that the ordinary drain pipes would be eaten out by acids that are discarded.

Another of the interesting floors of the new building is the vault rooms, unnumbered as to floor but lying between the numbered third and fourth floors. On this floor of steel, containing fireproof steel rooms, are 47,760 square feet of available locker space.

In the general arrangement of the great building from the sidewalk level up, the various departments, bureaus and court rooms may be listed as:

Ground Floor—City Clerk; City Water Bureau, and its inspectors and collectors. Office of the Fire Department Chief.

Second Floor—City Treasurer; Board of Local Improvements.

Third Floor—Election Commissioners.

Vault Floor—

Fourth Floor—City Engineer, Commissioner of Public Works.

Fifth Floor—Controller; Chief of Police and Assistant; Mayor; Corporation Counsel.

Sixth Floor—City Attorney; Electrician; Civil Service Commission; Fire Alarm Station.

Seventh Floor—Health Department; Building Department.

Eighth Floor—Municipal Court Clerk; Court Rooms.

Ninth Floor—Chief Justice's Room; Court Rooms.

Tenth Floor—Board of Examining Engineers; Track Elevation Bureau; Small Parks Commission; Library; City Architect; Examination Rooms; Civil Service Department.

Eleventh Floor—Municipal Court Rooms.

Twelfth Floor—Penthouse; Elevators; Water Tanks, Etc.

Reaching to these floors are fourteen electric passenger elevators, of which twelve have a carrying reach of 181 feet; one has a stretch of 196 feet upward, and one 238 feet. Each machine is of thirty-five horse power, lifting 3,500 pounds at 500 feet a minute; two of these are adapted to 5,000 pounds load and travel 200 feet a minute.

In the basement are public comfort stations for men and for women, entered at the Washington and La Salle Street corner of the building. Wildernesses of machinery, dynamos, motors, pumps and pneumatic tube accessories fill this main basement. In the sub-basement, thirty-eight feet below the sidewalks, are the boiler plants necessary for heating the building and providing hot water.

Ten feet below this level the channel for taking in coal and removing ashes makes connection with the lines of the Illinois Tunnel Company. To load the great coal bins from the tunnel level, conveyors receive the fuel from the cars and dump it into the bunkers. From the bunkers this coal is fed to the boilers in like manner, while by reversing the machinery, ashes are lifted to waiting cars—all without a touch of hand labor. In case of accident to the Tunnel Service, coal may be received from the sidewalk level and ashes raised.

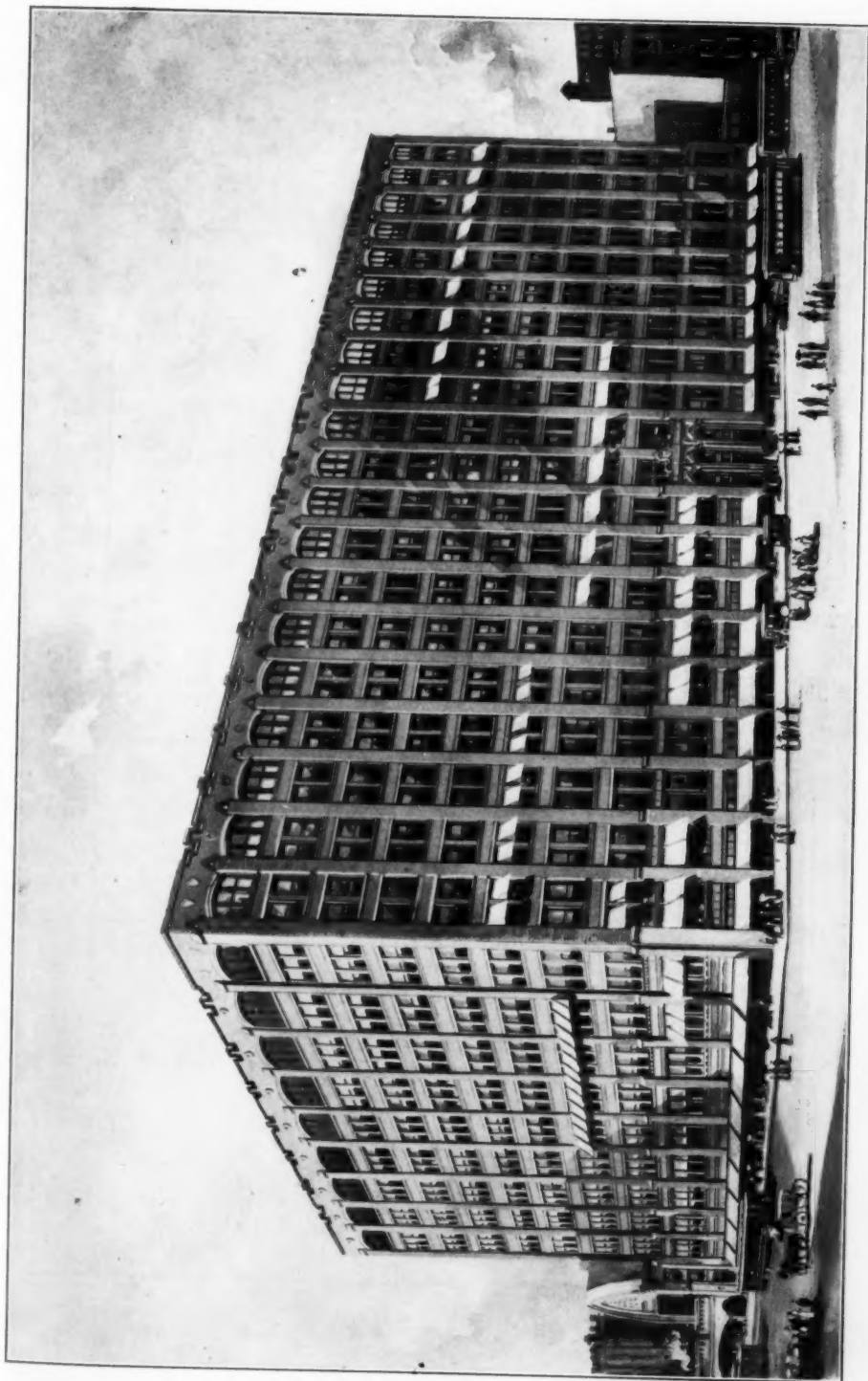
How much the citizen is interested in matters in the Chicago City Hall may be suggested in the 750 telephones that are distributed through it. There are twenty-five branch exchange switchboards, to be in touch with the old City Hall Call, "Main, double four seven." Bells and annunciators to the number of 650 are distributed through the building.

The Noel Construction Company took possession of the site of the new building on April 15, 1909. The time for completion was eighteen months, but labor troubles have interfered. The corner stone was laid on July 20, 1909. Into a copper lined box were put copies of the daily papers, names of the city officials, and various other contributions from individuals. Incidentally it may be recalled that when the old building was torn down, no trace was found of the box in the old corner stone and no relic of the dedication unearthed.

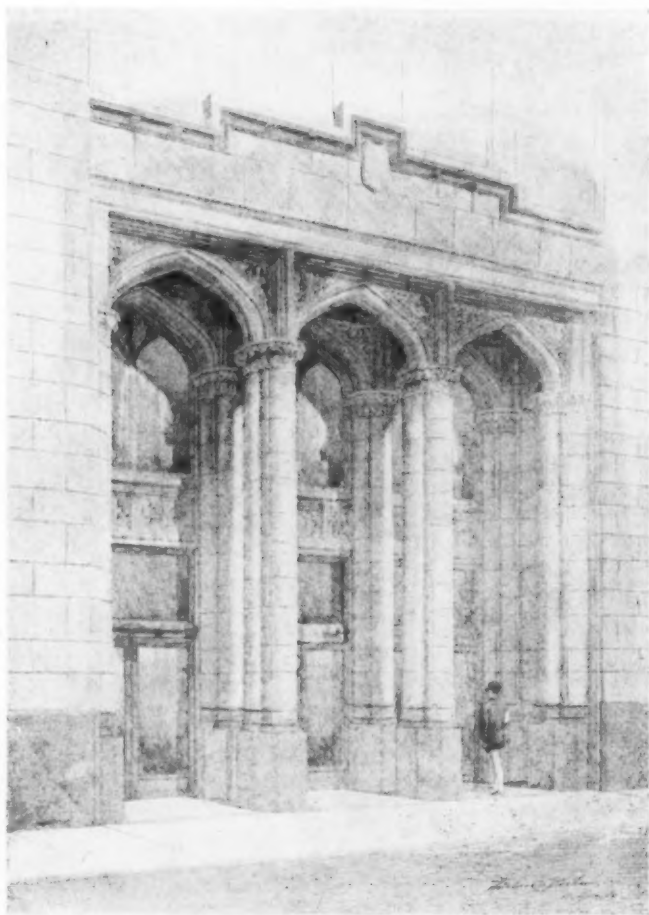
Toll of four lives were taken in the building. One man died in the wrecking of the old building; one was killed in an excavation; two laborers were killed in the superstructure. But no skilled steel worker lost his life, which was a departure from precedent.

Now that the new City Hall is ready and occupied the growing Chicago idea of gardens upon Chicago roofs has been taken up with reference to the twin building in the City and County Square.

The roof area of the City Hall and the County Building combined approximates two acres. Two acres of summer garden in the heart of the loop district, and 200 feet above the hot pavements on a hot sunny day,



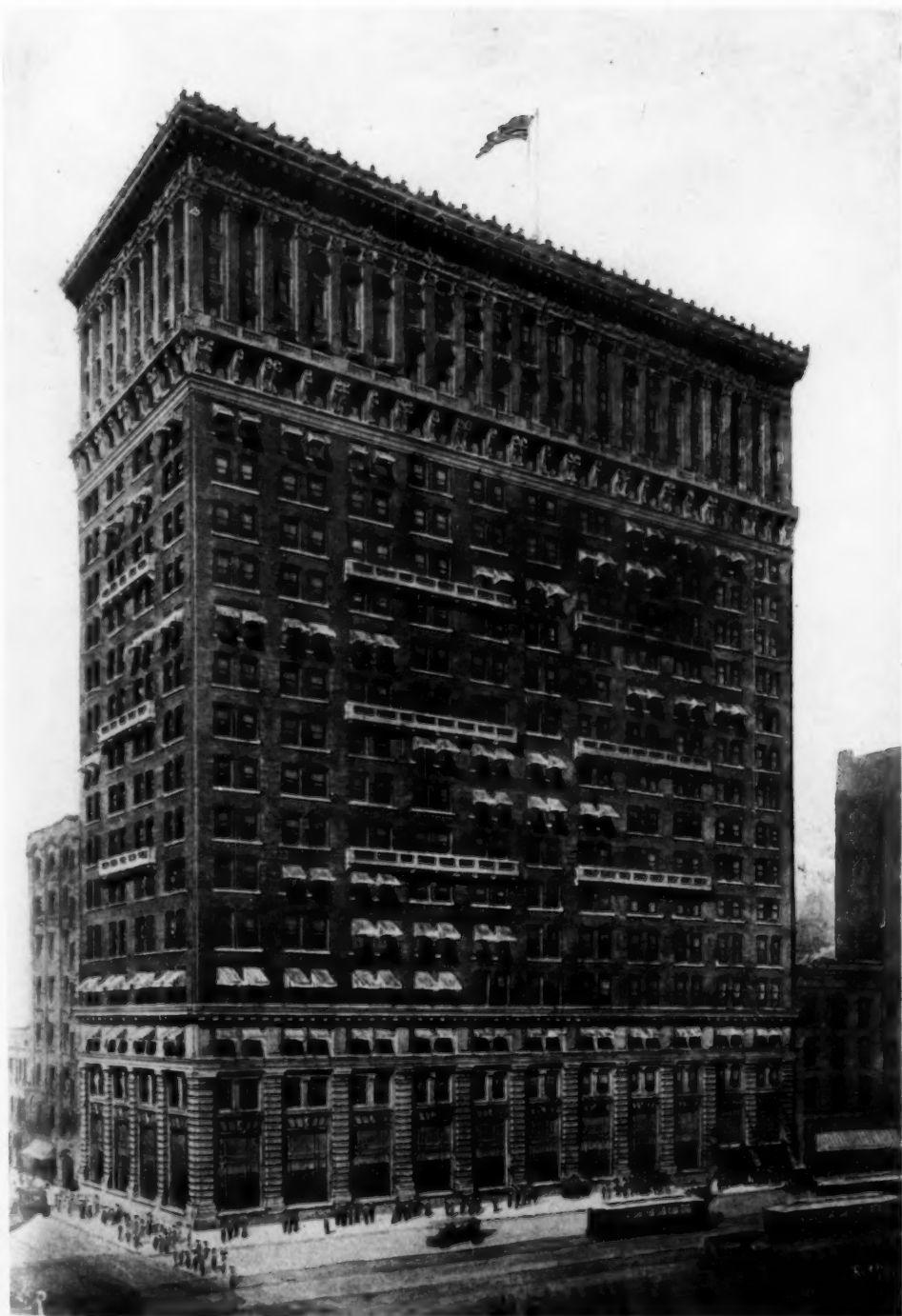
RAND McNALLY BUILDING, CLARK, HARRISON & LA SALLE STS.,
CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS.



DETAIL OF ENTRANCE, NEW RAND McNALLY BUILDING, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



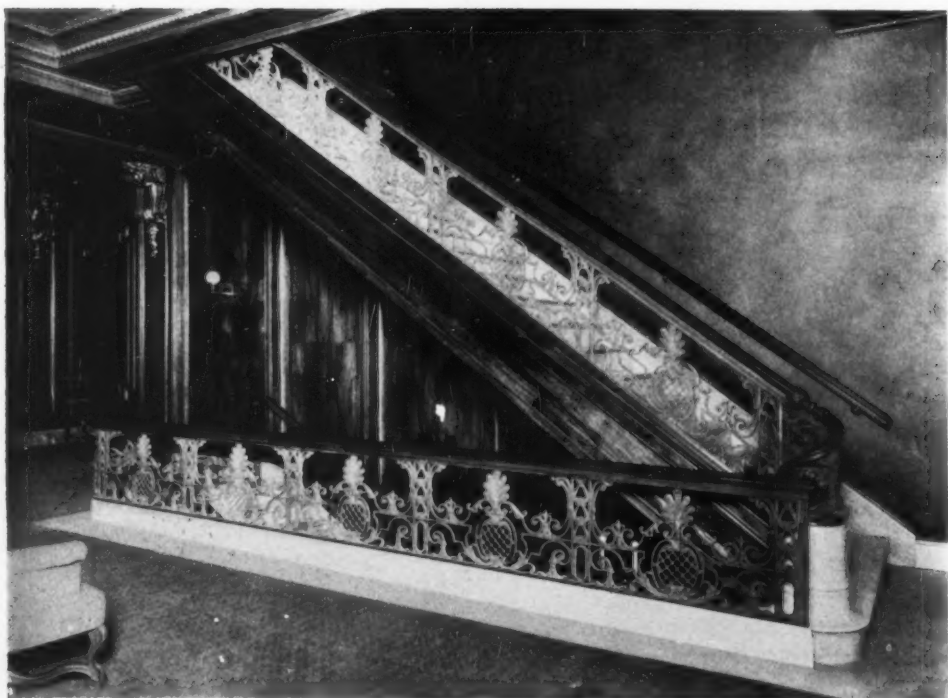
CHICAGO SAVINGS BANK BUILDING.
HOLABIRD & ROCHE, ARCHITECTS.



NEW BUILDING, CHICAGO TELEPHONE COMPANY, CHICAGO,
ILLINOIS. HOLABIRD & ROCHE, ARCHITECTS.



VIEW FROM WATER TOWER OF COOK COUNTY INFIRMARY, OAK FOREST, ILLINOIS.
Holabird & Roche, Architects.



Main Stairway Leading from Mezzanine Floor to Second Floor.
HOTEL LA SALLE, CHICAGO, ILL.
Holabird & Roche, Architects.



THE OLD COLONY BUILDING.
HOLABIRD & ROCHE, ARCHITECTS.



WHAT THE NEW CATHEDRAL HAS LEFT
VISIBLE OF THE OLD IN SALAMANCA.

↓ A Study of Romanesque in Spain

Divided into Two Groups

Castile and León, and Catalonía-

By M. Stapley

Photographs by A. C. Byrne



THE TERM ROMANESQUE, to designate the architecture that sprang up in Western Europe between the end of the Roman occupation and the Twelfth Century, was adopted in 1825 by French archaeologists. Previous to that date it had been variously termed Lombard, Saxon or Byzantine. To avoid such confusion it was decided to call it Romanesque since it, like the Romance languages, had a Latin foundation. Fergusson in his chapter on Spain discards this archaeological baptism and calls it "Early Spanish Gothic." But the great Spanish churches of the Eleventh and early Twelfth Centuries have no more Gothic in them than is manifest in any other country where builders were ever striving to replace the ancient post and lintel roof by the stone vaulted one—the problem which Gothic finally solved to perfection. In fact, Romanesque was less tinged with Gothic feeling in Spain than in contemporaneous France. Even after several French Gothic cathedrals had been built south of the Pyrenees, Romanesque structures continued to rise and sometimes alongside of the newer style. So, discarding Fergusson's title and following the French definition: "Romanesque is the architecture that ceased to be Roman, though it still showed much that was Roman, and which was not yet Gothic though it already showed much that was Gothic," one is justified in classifying the churches to be treated of here as Romanesque.

The style came from France in the Eleventh Century. It extinguished a promising national architecture practiced by the remnant of the Visigoths whom

the Moors had driven up into the north-western corner of the Iberian peninsula. This architecture (called by Fergusson "Early Spanish Round-arched Gothic") had been developing for some three hundred years up in the Asturias when the new impulse came from without. Its coming may be accounted for by following that excellent French maxim *Cherchez la femme*; for it was because Spanish kings began taking French wives that Spanish architecture changed. These princesses brought with them their own bishops and retinues, and secured for them the best monasteries in Castile and León; and as the invaders were all skilled builders they imposed on the Spanish their more advanced methods.

At first they came from the Benedictine monastery of Cluny, where the Cluniacs were then building their own great Church, a superb specimen of Romanesque larger than any subsequent Gothic cathedral and accounted later one of the wonders of the world. The lavish patronage of the arts of building and decoration practiced by this house and the eight hundred monasteries affiliated with it offended St. Bernard, the most famous member of the new house of Cîteaux, which had been founded to reform certain of the Cluny laxities; so St. Bernard preached and wrote against current extravagance in Church building and furnishing, and sent his Cistercians to every land to instil his ideas of sobriety. Thus it happened in Spain, that after the Cluniacs had enjoyed a certain supremacy, the new order of Cistercians came with their quieter ideas.

The Cluniacs had found the Spanish hardly yet formed into a nation and pos-

sessing a church architecture hardly yet virile enough to withstand superior French skill, so that they soon planted their vigorous Romanesque firmly in the country south of the Pyrenees. It came at a peculiarly favorable moment. People were rejoicing in Spain, as everywhere else, because the world had not ended in the year 1000, and their gratitude was expressed in new churches; but the circumstance specially propitious was the tremendous wave of religious enthusiasm roused when the Mohammedans were driven out of Toledo in 1085. Alfonso VI, the victor, having married (in turn) four French wives, the many French architect-monks that accompanied these queens to their new country were ready to respond to the call for more churches.

Thus was introduced an architecture that had already made great progress in France—barrel-vaulting, an accentuated cruciform ground plan and the erection over the crossing, of a polygonal dome or, sometimes, of a tower of several stages with arcades and a cap. Sanctuaries were square, and the east end was generally tri-apsidal or sometimes terminated in radiating chapels. But although Romanesque was started by French monks, and although they kept bringing from Burgundy, Aquitaine and Anjou fresh architectural influences, it would be a mistake to suppose that the Spaniards added nothing of their own to the newly-imported style. One feature distinctively Spanish is the *exterior gallery* peculiar to Segovia and its neighborhood; the domes of the Salamanca churches are another, due probably to eastern relations; and still another are the coupled ribs in the vaulting of San Millan at Segovia, traceable to the influence of the many Mudejars, or conquered Moorish workmen, who helped in the building of Christian churches. Beyond these few features, not even the most ardent admirer of Spanish architecture can claim that a distinctive Spanish Romanesque was evolved; but it is nevertheless highly interesting in its few points of departure, and would probably have resulted in a national style had not French Gothic come to swamp it.

Almost every city had its principal church erected by foreigners, and this structure determined the form of less important ones in the same region. This went on till the reign of Fernando el Santo, who brought a new influx from France, where Romanesque had completely given way to Gothic, and had them build his three great cathedrals of Burgos, Toledo and León. This was in the first half of the Thirteenth Century. Spanish Romanesque then may be said to have lasted throughout the entire Twelfth; in reality it overlapped Fernando's perfect pointed Gothic, for churches already started in the earlier style merely compromised by adopting certain features of the more recent one; these churches are generally classed as "Transitional."

Romanesque churches, as to their main characteristics, might be described as small, solidly built, bold and of dignified simplicity. They have an almost martial severity that accorded with the military spirit of the age. When first introduced they were round-arched but later adopted a slightly pointed form for main doorways while retaining the rounded in many of the details. Churches of this period are on the whole remarkably well-preserved (in truth, some of the best doorways are so preserved under zealous whitewash that their detail is almost unrecognizable).

Whether they are worth studying to-day depends on one's personal predilections. Many an excellent American architect considers Romanesque such an unused type that he need give it no attention; and the schools skip over it like a hurdle. But then may we not carry the process of elimination too far in our struggle to get only "useful" knowledge? Much of our food is not convertible into blood, yet serves a purpose. It would not hurt any architect to know more about Romanesque even though he may never build in it. Though it was a style that paid no attention to composition, it often happens that the mass is very beautiful and full of suggestion. Its detail is naïve and charming beyond all hope of emulation. We are too sophisticated ever to repeat it; but it is like a sort of



brain bath to see how the unlettered populace could yet read their Bible and their local legends in the carved capitals of columns or the arches of doorways. Romanesque produced no monumental sculpture, but in these minor story-telling forms it created (following Byzantine and early Christian models) a sort of realism that is (paradoxically enough) often decorative beyond later conventionalism, and which we try in vain to copy. Spanish Romanesque exemplifies this to a highly interesting degree. In larger ways, it exemplifies a wonderful inventiveness and boldness in solving the ever-recurrent roof-question. Its domes and its vaultings are superb, and of great variety; and as Señor Lampérez, the greatest living authority on Spanish architecture says: "Those who have praised Brunelleschi for the double dome of Santa Maria del Fiore should know

that this arrangement existed in Spain (at Salamanca) two hundred years before Brunelleschi was born."

One may explain this inventiveness by the many curious circumstances that left their mark on Spanish Romanesque. There are suggestions of the East and of Italy, due, for instance, to the coming to Compostela of thousands of Christians from every land, and of the horde of Jew, Armenian and Syrian traders who followed to sell them relics and supplies all along the road. At any rate, Romanesque came nearer to being Spanish than did the Gothic which followed it. Furthermore it may be claimed that in no other country where Romanesque exists has it such harmonious setting. In mass the style is severe, fortress-like, medieval, even half-barbaric. The desolate but majestic plains of Castile and Aragón accord with it in all these attributes.



ENAMELED COPPER ALTAR FRONT FROM THE ABBEY OF SILOS NEAR BURGOS.

Old Castile and Leon

Alfonso VI's victory at Toledo assured everything north of the Tagus of peace from Moorish invasion. The old Castilian towns so long devastated by war were now ready for re peopling and rebuilding, and Count Raymond of Burgundy, Alfonso's son-in-law, brought an army of settlers in from France to join the Spanish colonists. The Castilian cities gradually attained a prosperity and security that made possible the erection of numerous remarkable buildings. To visit these one may come down from France or, leaving a Mediterranean vessel at Gibraltar, start north. By this last route, except for the Gothic cathedral at Granada, he has to travel all the way to Toledo before his enthusiasm for Spanish architecture is stirred; by crossing the Pyrenees one is at once upon the Castilian Burgos at the west or the Catalanian Gerona at the east, and these splendid old cities are promising foretastes of the rich feast that awaits him. Commencing at the west and omitting the provinces of Galicia and Northern León which require a considerable detour to visit, there is a glorious and direct pathway of Romanesque and Gothic both, as one travels through Castile, Aragón and Southern León (for although Zamora and Salamanca lie off the main road they are fairly accessible). Burgos, Avila, Segovia, Sigüenza, Zaragoza, Lerida, Barcelona, Gerona and Tarragona lie on the main road.

For a chronological survey of Romanesque, Santiago de Compostela, almost at the end of Galicia, should be the starting point. But being very remote, and important rather for the influence it had than for its present appearance, a student who has to consider time and money might satisfy his conscience by reading its history and pushing on direct to Burgos. Briefly, Compostela, claiming to possess the tomb of St. James the Apostle, was one of the most renowned shrines of Christendom and naturally the first spot chosen for a great cathedral. By the Twelfth and Thirteenth Centuries there were as many going to

Santiago (St. James) of Compostela as to Rome, and among them were foreign kings, princes, noblemen and peasants from Europe and Asia. Many pilgrims staid; but whether they staid or went, it kept up a continual current of foreign influences all over northern Spain.

Santiago was begun about 1074 on a grand scale—as well it might be, for the pilgrims donated liberally to it. Its date, it will be noted, precedes the great Moslem defeat, and only the peculiar holiness of the shrine and its worshipers could have made such an ambitious undertaking possible at the time. In plan Santiago forms a Latin cross with a nave and aisles of eleven bays and a semi-circular central apse. As the choir had to be occupied by the tomb of the apostle, the *coro* was placed in the nave, a precedent followed ever after in all Spanish Gothic cathedrals as well. But of this magnificent Romanesque structure there is little left, owing to modern "improvements." Fortunately the splendid *Puerta de la Gloria*—the north portal—has been spared. But while the cathedral was yet intact, and indeed while it was building, Santiago cast a mighty Romanesque blaze over Spain that withered away the timid native Asturian style.

At, or rather near, Burgos, the finest Romanesque is the ancient Abbey of Silos, but it lies some thirty miles from the city at the end of a diligence and a donkey ride—which might not be bad if it only fell on one of the five days a year when the sun shines in Burgos. However, the cloisters are worth a long trip to see. The capitals and reliefs are from the Eleventh, Twelfth and early Thirteenth Centuries. Some are extremely rude and archaic, and seem to be copies of ivory carvings. But the freer ones show a splendid feeling for design in spite of their being stories in stone. Photographers are not welcomed by the Silos monks and the only records of Silos we could get were the spoils which the Museum at Burgos had managed to secure. Chief of these is the ancient copper altar front. It represents

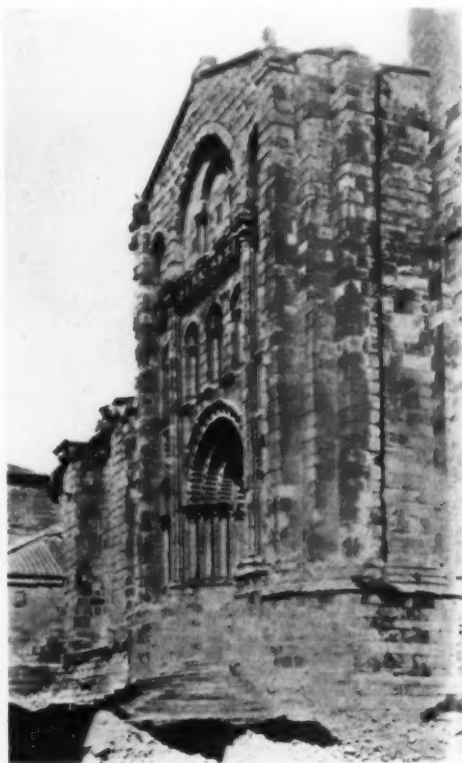


SAN JUAN DE LOS CABALLEROS IN
SEGORIA WHERE ZULUAGA HAS
HIS STUDIO.

Christ and his apostles in a row of round-arched arcading with pierced shafts and capitals. The figures are in enamel of delicate color, the heads and architectural details in copper relief. The borders were once studded with precious stones. It is disputed whether this piece of work was made at Limoges or in Spain. The archives of Santiago cathedral give the names of many Spanish enameleurs who worked there in the Twelfth and Thirteenth Centuries, and we know that the Moors were making enamels in Cordova far earlier.

In Burgos is the royal nunnery of Las Huelgas, founded about 1180 by Alfonso VIII and his English queen Eleanor. From the first only noble ladies were admitted to La Huelgas; its abbess was often a princess, and it was richly en-

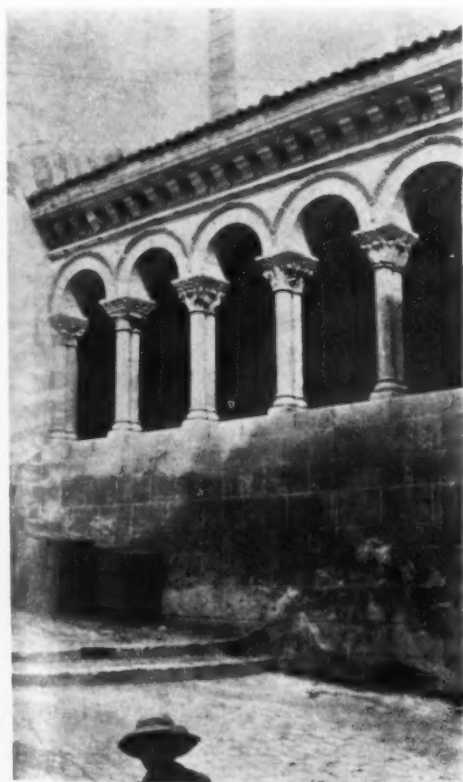
dowed. Yet it is severe everywhere, in obedience to the mandates of St. Bernard; for it is of the Cistercian order and it was built at the time when the Cistercians had ousted the Cluniacs from royal favor in many lands. Baedeker, following Street, classes it as Gothic; others as "Transitional." It was certainly different from the small and typical Romanesque cathedral which Burgos possessed at the end of the Twelfth Century; but also it is very different from the typical Gothic one which was started to replace the former in 1221. Bishop Mauricio of Burgos who had examined several fine French Gothic cathedrals was determined to eclipse the royal nunnery; so he urged Fernando the Saint to build him a cathedral in the latest French manner. In the lancet windows of Las Huelgas, in its small octagonal lantern over the crossing and in the carving of the north transept porch and



THE UNDISFIGURED ROMANESQUE
DOOR OF ZAMORA CATHEDRAL.

cloister, the germs of its mightier Gothic neighbor may all be found. The south cloister of Las Huelgas, however, is purely Romanesque with round arches carried on coupled shafts with finely carved caps. So is the low unpretentious steeple.

Valladolid is the next city south of Burgos; but its Romanesque has all been swept away excepting the much altered Santa Maria la Antigua. From Valladolid the train runs to the great junction of Medina del Campo and thence to the cities of Southern León, of which Salamanca, Zamora and nearby Toro are the most interesting and accessible. It may be worth mentioning that two different railroads operate in this section, and on one of them a mileage book is useless; thus Salamanca cannot be reached from Medina direct, but only via Zamora each way—not a pleasant prospect on a line



THE OUTER GALLERY OF SAN MARTIN
IN SEGOVIA.



ZAMORA'S FINE TOWER AND LATE
RENAISSANCE FRONT.

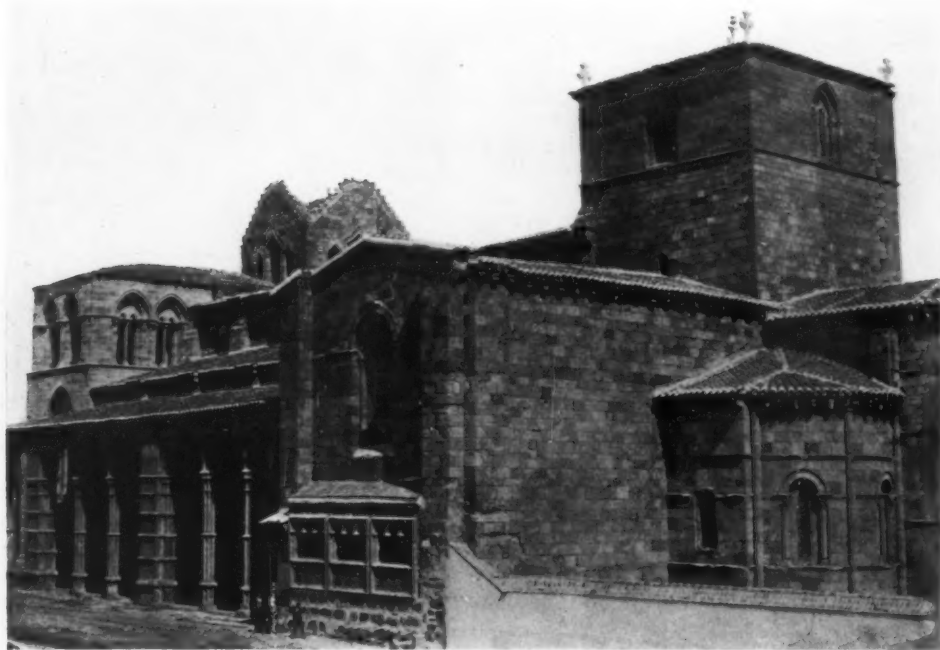
whose average speed is thirteen miles an hour. But, discomforts to the contrary, Salamanca's wonderful *Catedral Vieja*, or Old Cathedral, must be seen and seen first.

Even the most jaded tourist must acknowledge being impressed as he approaches this renowned town. It is in the centre of a vast treeless plain, scorched in summer, swept by icy blasts in winter, stretching in tawny monotony towards distant snow-clad summits; and out of this plain the only thing that rises is "Golden Salamanca" with its mighty domes. It seems peculiarly congruous that a great Romanesque cathedral, first cousin of Byzantine churches, should have sprung up in this Crimean-like landscape.

All this region was bare indeed after Moors and Castilians had battled on it

for three centuries; so Count Raymond brought many Basques, Gascons and other Frenchmen to help the Spanish re-people the ancient city; his Burgundians seem to have planned the first churches on the Burgundian system; but scarcely were these started when Jeronimo of Perigueux in the Aquitanian side of France came to be bishop of Salamanca; the upper portions of the churches then building proceeded on Aquitanian lines. Perigueux, it must be remembered, was where, in the first half of the Eleventh

French domes are not supported by pierced arcading and are consequently dark, while this one is splendidly lighted. Señor Lampérez is inclined to disclaim the Perigueux influence altogether. Bishop Jeronimo, he points out, had spent some time near the Silos monastery, which building once had a lantern quite similar to Salamanca's, erected about the middle of the Eleventh Century, and due to the close relations between Silos and Monte Casino (mother house of the Benedictines where a school



SAN VICENTE, IN AVILA.

Century, a vast church with five cupolas had been erected in imitation of the Church of the Holy Apostles in Constantinople—an admirable union of Byzantine and Syrian influences with Roman. As the most striking feature of the Salamanca Old or Romanesque Cathedral is its dome, raised on an arcaded octagonal stage, it is supposed that the impulse for it came from Perigueux. Yet neither Aquitaine nor Burgundy can show anything as Eastern or as ingenious; for the

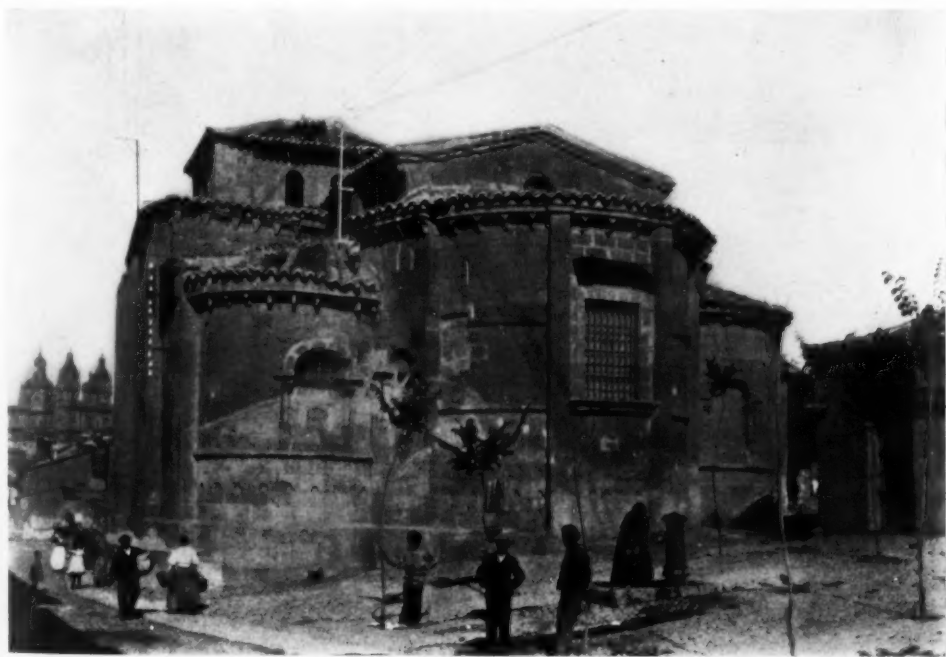
of artists from Constantinople was kept up). It is not improbable that Bishop Jeronimo may have seen the Silos dome and have planned to have one like it in his own see; although as he died in 1120 he never saw its completion. Whatever its origin, it is "a rare feature treated with rare success and complete originality." Street wrote that he had never seen "any central lantern more thoroughly good and effective from every point of view." Small wonder that our

own Richardson saw in it an admirable prototype for the tower of Trinity Church, Boston.

Many conflicting dates are given for the foundation and consecration of this cathedral, but all we know is that it was in progress throughout most of the Twelfth Century. It is 175 feet in length and so massive that it has always been known as *Fortis Salamantina*. The groining is quadripartite throughout, but apparently the plan was originally to close nave and transepts with wagon-

lower round-arched and the upper cusped. Above, on the inside, the dome is ribbed. To resist the thrust four heavy pinnacles are built outside, also a stilted second dome over the first—this latter arrangement being the one used by Brunelleschi; only, the Spanish instance looks distinctly Eastern; the Italian one is a perfectly Renaissance form.

The old cathedral was abandoned as a place of worship when the new was built; but its strange Eastern flavor, its



SANTO TOME, AN EARLY SALAMANCA CHURCH.

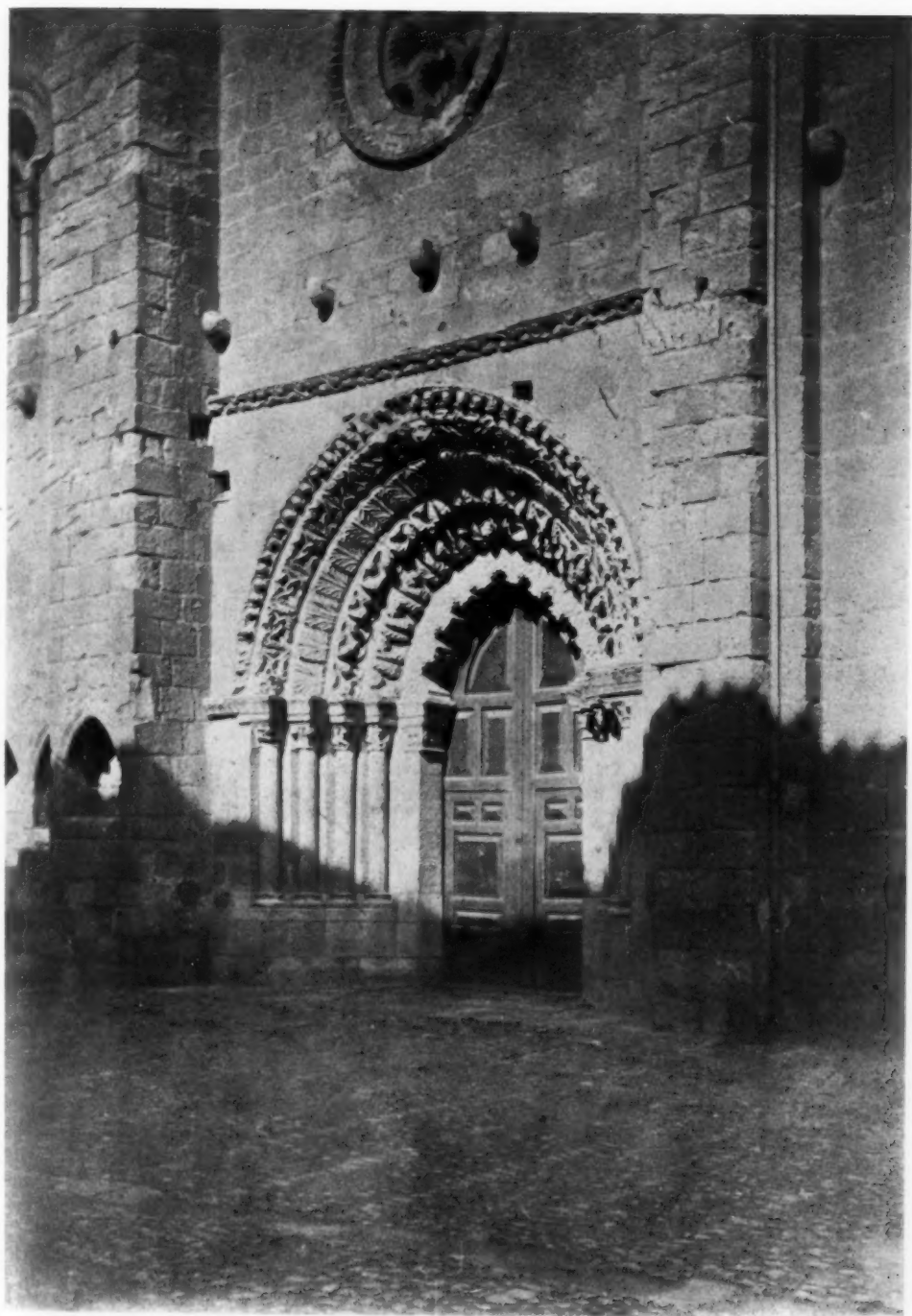
vaulting, for there is no support in the piers for groining ribs, which are received by little secondary, after-thought corbels over the main capitals. These corbels have statues in front of them as if to mask the fact. Had this change not been made the church might have looked very like San Martin, also in Salamanca, or like many another Burgundian church met with in Spain. But as the plan was suddenly changed we find the groining ribs and the superb dome with its double story of arcading, the

noble proportions, its many instances where the coming Gothic "casts its shadow before," its remarkable works of art, all combine to make this deserted temple a spot to linger in.

Of the exterior very little is left visible by the braggart new cathedral, but what there is stirs one's soul. For lovers of exquisite masonry nothing could be finer than this apse, turret, and dome (called *Torre del Gallo* from its iron weather-cock). The stonework is simple, broad, emerged from the crudity of



A DOOR OF SAN MILLAN IN SEGOVIA.



LA MAGDALENA IN ZAMORA,
THE BAROQUE OF ROMANESQUE.

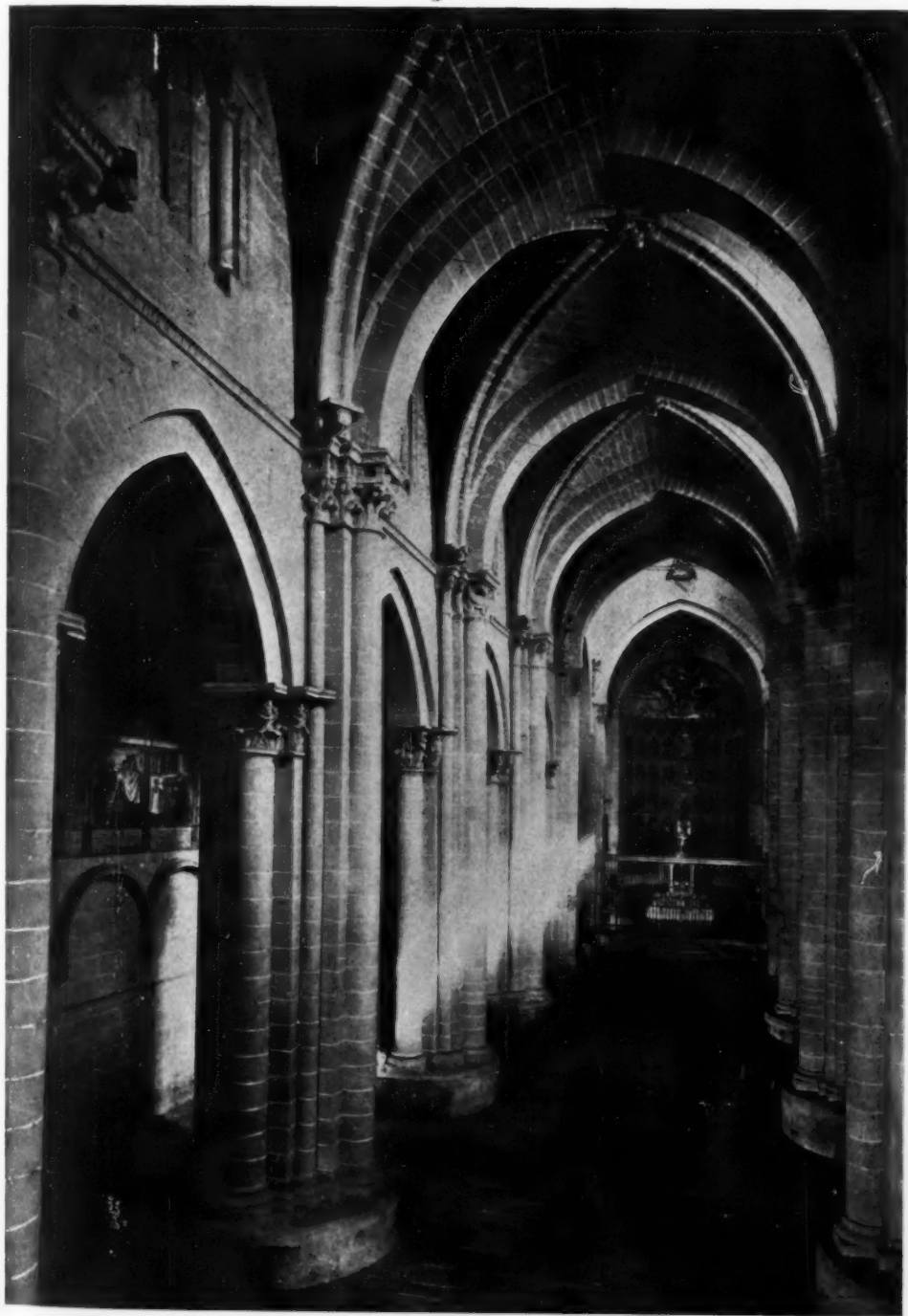
most Romanesque, and displaying in its capitals and mouldings, restrained and delicate detail that puts to shame the rank late Gothic ornamentations sprawling over the façade of its neighbor. Then there is a very Spanish touch in the pierced cresting of the apse, and the altogether exotic feeling of the scaled and crocketed spires. The name of only one builder has ever been discovered in connection with this great structure—Maestro Pedro, who worked here in 1175. But we know that Maestro Pedro must have been one of a great busy swarm—French, Spanish, Greek, Syrian, Italian—that came from various countries to build Salamanca's cathedral just as later, men came from all countries to study at her famous university.

The next important Leonese city is Zamora north of Salamanca—a fiercely contested town in the long Cross-versus-Crescent struggle. It is to-day a dead medieval pile topping a steep red-brown cliff on the north bank of the Duero—the river that ran red when Ferdinand and Isabella repulsed the Portuguese at this point. Atop of the bare sun-parched cliff are the city walls and rising above them, clear-cut against the deep blue sky, is the cathedral with its square tower and its fine dome. Zamora is another of the cities to which French settlers and a French bishop came—the same Jeronimo who went later to Salamanca.

The Zamora cathedral, however, is not of his creating, but was started a quarter of a century after his death—in 1151. The original plan was like most Salamantine churches—nave and aisles of four bays, a western porch, transepts, dome and three apses. The transepts have preserved their pointed wagon vaults and it was clearly intended to roof the nave in the same manner, until the change was made in favor of quadripartite groining. The arches are pointed, the piers unusually massive and bold with square caps and bases. The central lantern is similar to Salamanca's except that it has but one stage of arcading. This does not mean, however, that it may have served as a tentative for the larger one, though here again exact

dates are missing. From the outside it is less remarkable than Salamanca's as a piece of construction, but its squat form makes it all the more Oriental looking. The tower is an impressive one—splendid, square, fortress-like, as often seen in France, and defying St. Bernard's injunctions against any but a humble wooden belfry. But when the eye comes down from dome and tower, unlovely modern additions and obstructions awaken one's wrath. It is all pitiable except the south transept portal, the one illustrated. May this ever escape modern "restoring" architects, for it is the finest doorway in the Salamantine group.

Zamora cathedral is richly furnished, and if only no surreptitious removal of art treasures takes place it will always be a wonderful museum. Salamanca's son, Fernando Gallegos, one of the few Spanish primitives, is represented by a splendid canvas and a retablo. But for years past a leak in the roof has sent a stream trickling down over this masterpiece until now the stain is a deep discoloration. If money were lacking to repair the roof, Zamora's canons all look as if it would be beneficial to shape and health alike, either to climb up and try a hand at carpentering, or to use a week's allowance for the canonical larder and hire the necessary workmen. Most of the chapter are now too obese to rise from their stalls even when mass is being sung. These choir stalls, by the way, are late Gothic and were carved by the great German artist Rodrigo, whose fancy dwells lovingly on ribald scenes. A monk with fox's head is preaching to a company of hens with nun's heads. Or a nun flourishing a broomstick is driving a priest from the convent. The masterly carving and the beauty of those scenes done when the German was in a less jocular frame of mind, make these stalls fit to rank, along with his work at Plasencia and Ciudad-Rodrigo, among Europe's masterpieces of woodcarving. Yet hardly a statuette forming the little pinnacles on the arms of each stall but is loose on its base and ready to topple over. When the sacristan's attention was called to the fact he replied signifi-



THE INTERIOR OF "FORTIS SALAMANTINA."
ITS FLOOR HAS A DECIDED SLOPE.

cantly, "I know it, and soon they will mysteriously disappear and no one will take the trouble to trace them to some Paris antique shop." To this sombre prophesy he adds that whole cartloads of treasures were taken out of Toro's Collegiate Church by the clergy.

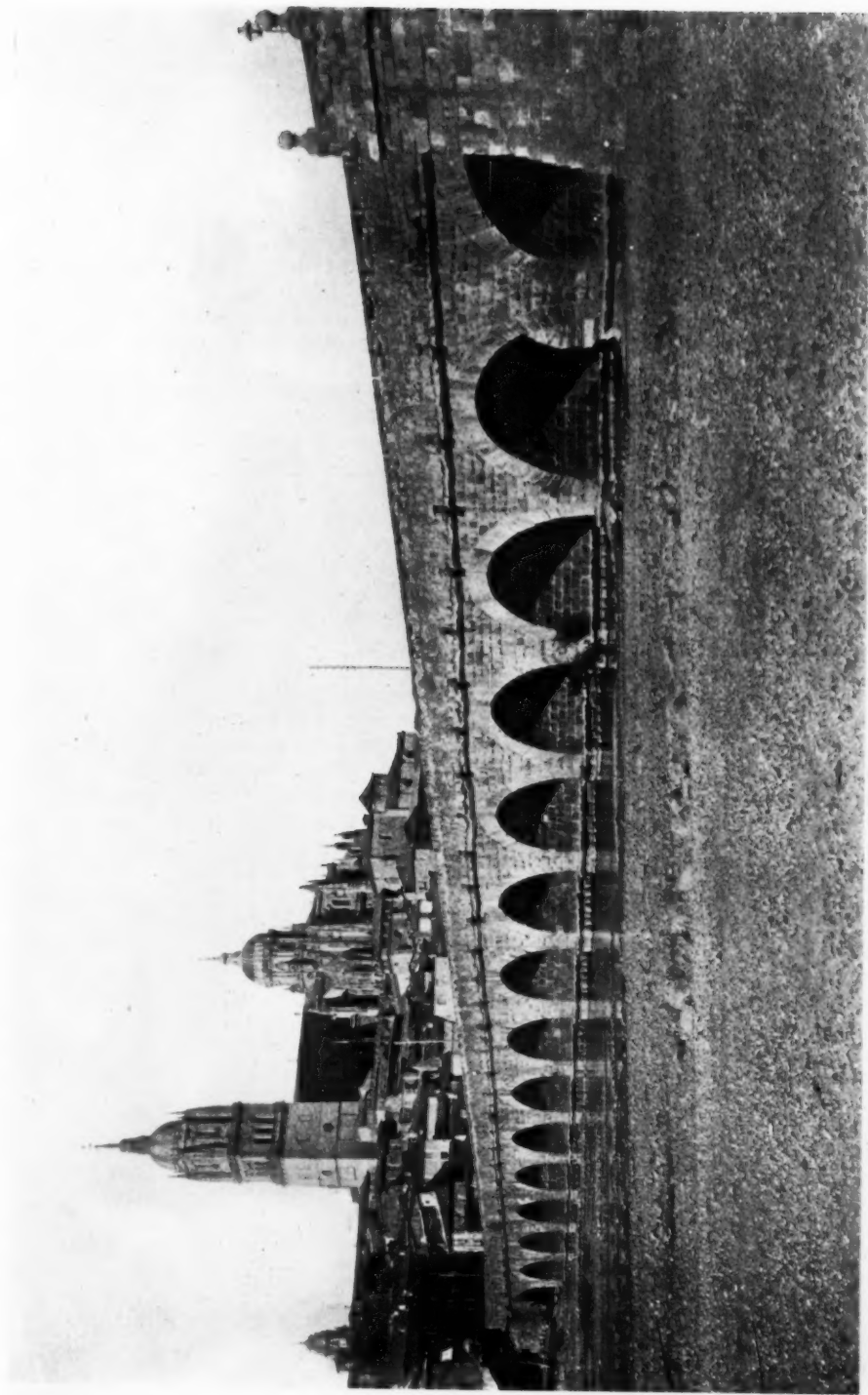
Zamora was once second only to Segovia, for Romanesque churches, but not

many are left. Of these few La Magdalena is most interesting with its fine moulded door so richly carved that it might be called a sort of Baroque Romanesque.

Toro, also on a reddish cliff overlooking the Duero, is not far off, and in spring, its stretches of cherry and almond blossoms make a strange contrast



THE NEGLECTED CLOISTERS OF THE OLD CATHEDRAL, SALAMANCA.



A VIEW OF SALAMANCA AND THE ROMAN BRIDGE.

to the rest of the rugged bare landscape. In its cathedral, or rather Collegiate Church, are many architectural discrepancies, and yet it presents the most striking ensemble of the whole period. Its central lantern is modeled after Salamanca's but because it has a flat roof instead of a dome, the bizarre Eastern element is lacking, and one's thoughts fly to the English Ely lantern. The presence of the corner buttresses at Toro would indicate that the original intention was to roof it with a dome. Either courage or finances failed when the moment came, or perhaps some master eye realized that the composition was perfect as the mass then stood, and wisely carried it no further. It builds up wonderfully. If the term *monumentality* could be used in Romanesque, Toro could be said to have achieved it. To-day, stripped of its treasures inside and patched in the crudest manner outside, it is still a proud pile. Of several fine doors the west porch, with its original polychromy almost unscratched and delicately faded, is the best. One is thankful for these rare escapes from white-wash.

Passing again through the great junction of Medina del Campo we travel once more in Castile, to granite-gray Avila whose extraordinary situation on a flat-topped ridge in a desolate plain, as well as its wealth of ancient buildings, make it worth a visit. Its massive walls with nine gates and eighty-six towers are in perfect condition, and its Romanesque churches are among the finest in Spain. But we give no description of them here because they present no saliently Spanish features like the domes we have just seen in southern León or the galleries we are about to examine in Segovia. But for all that, Avila must by no chance be omitted by the traveler. Not only is its Romanesque particularly well preserved, but the town itself, and others on the same ancient road to Salamanca—Madrigal de las Altas Torres and Sepúlveda—look like old monk-made pictures of places that must have ceased centuries ago to really exist.

Close to Avila in miles but far in actual railroad travel is Segovia. Many

late Romanesque buildings remain since its days of greatness (in the Thirteenth Century) but it would seem almost presumptuous to mention these before the mighty Aqueduct, the largest piece of Roman work extant in Spain, with its hundred and twenty arches stalking over the valley east of the city, then the city itself, and ending at the Alcazar. The whole structure is built up of heavy blocks of granite without mortar or clamps, and if one arrived at 3 A. M. his rickety hotel bus would rumble under it in the cold morning twilight and the huge naked-limbed structure would impress him as something weird and unearthly.

Segovia, it will be remembered, is noted for developing the open-gallery. The best preserved example of this is San Martín in the heart of the city. Its gallery runs around three sides, north, south and west; under the western colonnade is a fine sculptured door of Twelfth Century work. The detail in the gallery is very delicate, and it is to be hoped it will escape the restoration that is afflicting the once fine tower and the rest of the church.

San Estéban nearby has also an exterior arcade on its west and south sides. Its magnificent steeple, the finest of its class, was struck by lightning in 1903, but is being slowly rebuilt. Another steeple, almost as fine, was once on San Juan de los Caballeros (the favorite church of Segovian noblemen) but only the lower part now remains. This church was further distinguished by the unusual feature of projecting transepts. In its apse, Daniel Zuluaga, uncle of the modern painter, has put up his kilns and makes beautiful glazed tiles; and in one of the transepts Ignace Zuluaga, the painter, has his summer studio and paints his two cousins, Daniel's daughters, whom we have all seen in many of his canvases.

Most complete of the Segovian churches, for many details besides its gallery, is San Millán in a suburb south of the great rock on which the city is perched. On north and south sides are round-arched galleries and within each gallery is a Romanesque door with richly

sculptured cornices and capitals. But the doors most accessible for the photographer—the example of over-whitewashing already complained of—is the simple well moulded one on the west front, with a round headed window above. San Millán long ago lost its original roof, which fact has given rise to much discussion as to what it may have been. Alternate columns and clustered piers separate nave and aisles, and as the clustered piers run up higher than the level from which the lantern springs, it seems improbable that the nave ever had a vault. Some say it had a cylindrical one, others a groined; but Señor Lampérez is in favor of a Moslem wooden roof, whose existence is indicated by the Moorish carved beams preserved in the sacristy. Further weight is given his argument by the fact that the lantern has coupled cross ribs leaving a cavity in the middle, which was the typical Moslem method of vaulting. If, then, Moorish workmen were employed for closing in the vault it is by no means unlikely that they built the entire roof. The deeply carved scenes on the interior columns, however, show no trace of Moorish.

Segovia further holds one of the most curious churches in Spain in its twelve-

sided Templars' Church—La Vera Cruz. It bears the date 1208 as the year of its completion. Like other churches of the Knights Templar it is built in imitation of the Holy Sepulchre at Jerusalem, having in the centre a small walled chamber of two stories around which the nave runs, giving off three semi-circular apses to the east. The nave is roofed with a round vault. The first story of the central chamber is roofed with a dome and the second with a Moslem vault like the lantern of San Millán, again indicating Mudejar or conquered Moorish carpenters. It is all good massive work and its two doors, south and west, are finely moulded and round arched.

There are at least half a dozen other Romanesque churches in Segovia, but they are in poor condition and present no remarkable features not already mentioned. The traveler who has time for further observations would do well to ride out on the daily stage to the royal residence at San Ildefonso and enjoy the curious sensation of seeing a wonderful French garden created in the very midst of the lofty Guadarrama mountains, before starting on the long barren journey across Aragon.



THE LITTLE CLOISTERS, BURGOS.



THE HEARST BUILDING,
CHICAGO, ILLINOIS.

Architectural Aberrations



▪ The
Hearst Building
in
▪ Chicago ▪



SOME PEOPLE SAY that the design of the skyscraper is settled, in all essentials, that it is established as a "type." Others as vehemently contend that what has been done hitherto in the design of tall buildings with metallic frames is provisional and tentative only, that there is nothing definitive about it. The "strict constructionist" cannot be pleased with a building that does not show its construction and exhibit its material. He will pooh-pooh the relevancy and validity of the current convention that the skyscraper should emulate the columnar division into base, shaft and capital. He has even been known to deny the postulate of the Father of Criticism that a work of art must have a beginning, a middle, and an end. There is another class of critics, who may be the same persons, who hold that the analogy of nature should be followed, not only in securing that decoration shall proceed from structure, but also in securing that structure shall proceed from function.

Perhaps the ultimate trouble with the commercial skyscraper is that, being by its magnitude, or at least by its altitude, a most conspicuous structure, it is yet devoted to the humblest and most prosaic purposes. Monumental by its dimensions, it is severely utilitarian by its requirements. There is no monumental idea expressed in it, or expressible by it. It consists of a series of cells in which the occupants do not properly live, but only, properly or improperly, get their livings. The only natural analogy to it is that of the honeycomb, where the "workers" at least sleep and feed, do something else, in fact, than make and store their honey. If the human workers did that, they would give more oppor-

tunity for specific and effective architectural expression. In other words, there is more of such opportunity in a skyscraping apartment-house than in a skyscraping office-building. There may be a difference between the apartments. There must be a difference between the rooms of the same apartment, according to their several purposes. These differences are architecturally expressible. But in the office-building the purpose of every subdivision is the same, and functional expression gives no scope for variety of treatment. The offices are all equal cells of the honeycomb.

It is true that the designer of the honeycomb, to wit, the busy bee, may detect and provide for differences of function. So he does when he lays out his combined apartment-house and office-building. The male bee, being a drone, or "clubman," and reduced to the sole functions of consumption and propagation, is accommodated accordingly. The female worker, analogous to the clubmans' wife who goes out sewing or takes in washing, is separately provided for in apiarian architecture, while the queen-bee has constructed for her a "royal cell." Here, you perceive, is a natural analogy for the case of an "institution" which builds primarily for its own accommodation but incidentally provides stowage for a swarm of "workers." In some cases this process seems to be reversed, and the structure to be erected primarily for the revenue derived from the workers, and only incidentally for the transaction of its own proper business. Such a building offers a chance for differentiation at which an architect ought to jump. His "institution," his "royal cells" would naturally be at the

bottom of the building or else at the top. Sometimes both, as in the case of a respectable newspaper-building, by which we do not necessarily mean the building of a respectable newspaper, though in this case it happens to be both, erected in St. Paul, Minnesota, some twenty years ago, that is after the advent of the elevator but before that of the steel frame, and thus limited to a modest twelve stories, of which the lowest is given to the counting-room, and the upper two to the editorial and typographical departments, the intermediate stories being available for rental. Here the Aristotelian demand fulfills itself without putting the architect under the necessity of making a factitious division, or even of hunting for a division, but only of recognizing a division that exists.

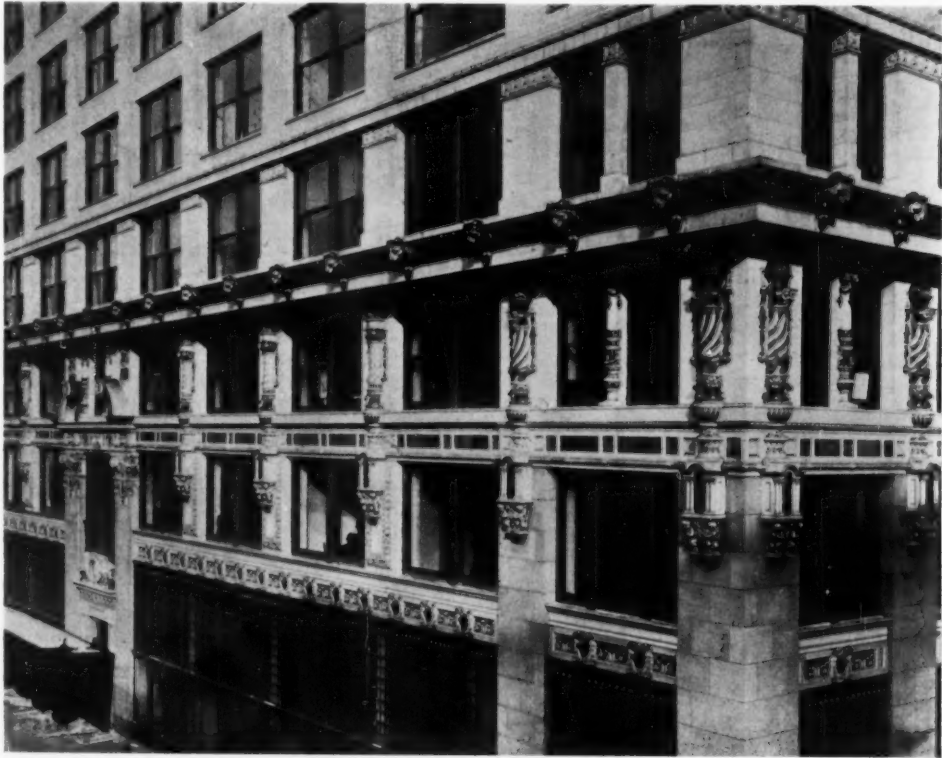
The "layout" of this building in St. Paul is, or might be, apparently, the layout of the Hearst Building in Chicago. But one looks in vain for any recognition on the part of the architect of the facts in the case. Looking at the building as a whole, it might be any sort or condition of a commercial building. It might be an office building, and then again it might be a department store. It is true that the Chicago convention of utilitarianism and practicality is followed in the disposition and the forms of the openings. That is now become almost a matter of course everywhere. Times are changed since a New York architect designed an office building consisting of tiers of two-story orders. The enclosure of two stories in one order seemed to the beholder to be a device for giving the building scale, but it appears it was a device for avoiding the presentation of the actual windows as squares or nearly so, which resulted from the construction, and for presenting them as the conventional oblong. It was an unworthy object and an ineffectual device, the proof being that the fenestration of the unregarded sides and back of the edifice in question, where the windows are left to assert themselves as squares, is more grateful to the view than the considered fronts, in which they are presented as "uprights" by an overlaid trellis of two-story orders. It is not on

account of his square windows that we have to quarrel with the architect of the Chicago building. His fenestration shows another caprice, not as hurtful as that of the two-story trellis, but still injurious for the same reason, that it is a dissembling of the facts. This is the subdivision of the end windows on each front by mullions. The object of this device appears to be to make the ends look more solid than the intervals between them. In a building of masonry there is a mechanical reason for this thickening at the corners. In a framed building, whether the frame be of timber or of metal, it loses its meaning, and becomes mere convention. But that is not the worst of it. In obedience to the exigencies of show windows, the uprights are not only thinned to the minimum, at the bottom, and apparently deprived of the fireproofing envelope which is given to them up above, but they are withdrawn from the plane to which they are advanced above, so that the basement is the most attenuated and skeletonized portion of the entire structure. The upper part, it is true, is so far skeletonized that the contrast is not so ugly and ridiculous as where an apparent wall of massive masonry apparently stands on a sheet of plate glass, but it is glaring enough to give pain to the sensitive. And, as for the mullions that are introduced at the corners above the mezzanine floor, they suddenly cease above this floor, so that the corners are least massive of aspect precisely where the eye demands that they should be most massive, that is, at the bottom. Even that is not the worst of it, for they have no visible means of support, but merely stand upon the floor-beams and impend over voids, in a manner which would be mechanically impossible if they were of the masonry of which they purport to be. The convention that the structure is of masonry is abandoned. It is true that the building does not architecturally express itself as a frame building but only gives itself away as such, which is a very different matter.

A department store, one would say to look at the Hearst Building, and moreover a department store in which the

architect shows himself unable to reconcile the discrepancies arising from the conflict of the exigencies of construction and the exigencies of occupancy. That is what it would look like if it were left to itself. But in an evil hour the constructor undertook to be also a decorator. We have seen that his departures, in the interest of architectural expression, from the nakedness of his utilitarian scheme, instead of cloaking its nudity, added ab-

same material which does not exist. Also a parapet can be tolerated. It has a conceivable function in preventing the unwary from falling off the roof. The ornamentation of the present parapet is, abstractly, good, good in division, good in scale detail, and good in scale. But it is so rich and elaborate that it is in glaring contrast and contradiction of the wall underneath, which it makes to look balder than ever, while the baldness un-



DETAIL OF THE HEARST BUILDING, CHICAGO, ILL.

surdity to it. Absurdity is also, unfortunately, the "note" of the decoration. Excepting at the top. The strict logicians have ceased to put cornices on their skyscrapers, seeing that the rainfall on the roofs is in fact discharged inwardly and not outwardly. Nevertheless, we may admit that a cornice, "in the present state of the art," "tolerari potest," if it be of moderate projection, and do not pretend to be a shelf projecting over and supported by a massive wall of the

derneath makes itself look finical. It is a "purple patch" on a coat of frieze. Still, the decoration of the top, incongruous as it is, is by no means so bad as the decoration at the bottom, the lower three stories, the show-rooms of the department store. This section is decorated by a highly elaborate doorway at the centre of each of the visible fronts, by what we may by courtesy call colonnettes on the face of each of the upright posts and also on each of the mullions of the sub-



ENTRANCE DETAIL.—THE HEARST BUILDING.
CHICAGO, ILLINOIS.



ENTRANCE DETAIL—THE HEARST BUILDING,
CHICAGO, ILLINOIS.

divisions of the bays at the corners to which we have already referred as standing on nothing. Much of the detail of this decoration is refined, some of it even "elegant." But it is all, by its profusion, even more open to the objection of incongruity than we have made against the parapet than is the parapet itself. It is open to a graver objection. We have admitted that the parapet conceivably had a function. But none of this has any conceivable function. It has absolutely nothing to do with the case. Not a bit of it is "decorated construction." Every bit of it is constructed decoration. The ornamental doorways are painfully squeezed in between the uprights, in a space evidently too narrow for them, and the uprights themselves are interrupted, in one case by crowning them, at the level of the mezzanine, with voluted capitals, in the other case with what may by courtesy be called corbels, projected to carry the projection of the entablature, projected "ad hoc." But the most absurd and irrational detail is that of what we have called the colonnettes incrustated upon the uprights. These make no pretense at all of being anything but "fancy" ornaments. A cylindrical mass

is stuck on to the face of the wall, embellished with spirals, whittled away at the top and bottom to contradict the assumption in which nobody will concur that it means something, and finally, after it has died completely into the wall and one would say ceased, it crops out again, below the floor-line, into one of such niched corbels as are supposed to sustain the entablature over one of the doorways. No "architecture appliqué" could more ostentatiously advertise itself as having nothing to do with the case, as being irrelevant, incompetent and impertinent.

It remains to be added that he who sees the Hearst Building only in the photographs sees it to undue advantage. The charms of the incrustated decoration are in fact enhanced by color, by blues and greens and reds which rather aggravate than mitigate its excrescential character, and which also aggravate its inapplicability to the stark utilitarianism of the structure to which it is in fact applied. Whatever the solution of the problem of the commercial skyscraper may be, this treatment is not a step in the direction of such a solution. Most decidedly, this is not the way to do it.



CORNICE DETAIL—THE HEARST BUILDING, CHICAGO, ILLINOIS.

The Reredos of Christ Church Cathedral at St. Louis ~

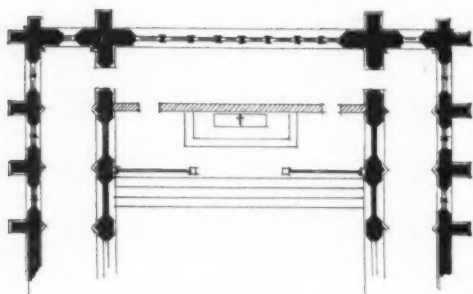
By Guy Study

ON CHRISTMAS DAY the reredos in Christ Church Cathedral at St. Louis was unveiled. With an elaborate service conducted by Bishop Tuttle, the presiding bishop of the United States, this notable work of Christian Art was presented to the people of the Middle West. When we recall that scarcely more than a century ago the first settlers in the states west of the Mississippi were engaged in constructing their crude log-cabins and that, within fifty years from that time, we find a church of the proportions of Christ Church Cathedral, we may appreciate the determination and devotion of the builders of a generation ago. The plans for the Cathedral must have been drawn as early as 1858 for the church registry records at that date carefully prepared estimates of the cost. The foundations were completed by 1860 but the Civil War which divided not only the city of St. Louis but many of its congregations into two camps, prevented further work on the building for a period of four years. At the end of the war work was resumed in earnest; and by Christmas Day 1867 the church was so far completed that the first service was held in the nave. Although but partially completed, throughout these fifty years Christ Church Cathedral has stood architecturally the most important ecclesiastical edifice in St. Louis. It is only natural then, that to-day there should arise in the hearts of the children of the builders, a desire to complete the church, to add the flying buttresses, to continue the tower and to make the Cathedral a repository for memorials to their beloved dead.

Although Christ Church Cathedral was built in the period of Victorian Gothic, we find none of the characteristics of that style. We find no frivolous detail, no diminutive, dry, metallic, motives, nor false ribs or vaulting of plaster. The details are carefully designed and well executed; every motive is log-

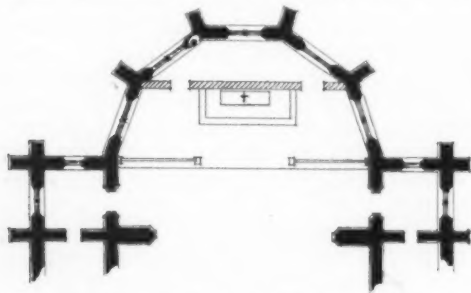
ical and structural; splendid stone arches in the nave carry the clear story walls which in turn support the open timber roof construction. We may be surprised to find that the designer was Mr. Leopold Eidletz, a man not generally known as a master of Gothic. Unquestionably it is his best work; and of equal rank to the churches by Upjohn and Remwick. In plan Christ Church Cathedral has the form of a Latin cross, differing only from the typical English plan in its semi-circular sanctuary. A single corner tower is in course of construction. This whole tower from the sturdy base to the octagonal lantern at the top which recalls Rouen and Ely, fortunately has been given the same feeling of the original church, and reflects credit upon its designer, Mr. Caldwell.

The reredos is a screen of Caen stone; in plan it is that of the English reredos, built in a straight line from wall to wall of the semi-circular sanctuary. The English reredos was a development of the English plan. With the rectangular ending of the choir the logical and only architectural plan was to build the screen parallel to the wall behind. A condition presented itself in Christ Church Cathedral that offered no precedent to follow. The demand was to place a great canopied screen in a semi-circular sanctuary. Here was an opportunity for original and creative thought. We recall no such screen in England, nor in France. At Chartres screens were built between the piers of the apse; at Amboise we find the walls covered with canopied niches, and again in Merton Chapel, Oxford. Two modern solutions may be found in England, one at Marlborough College; and the other in St. Cuthbert Newcastle-on-Tyne. Unfortunately the opportunity was lost. The safe and tried form was accepted. That superb masterpiece of Gothic art at Winchester was taken bodily; changed slightly in proportion; changed in detail; improved we are bold



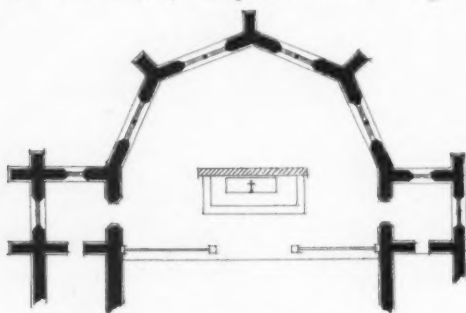
PLAN OF TYPICAL ENGLISH SANCTUARY
 INDICATION OF REREDOS

enough to say, by substituting a relief representing the Nativity for the row of saints above the mensor; but in general mass, in composition and detail it is a replica of Winchester. The commission was intrusted to Mr. Harry Hems of



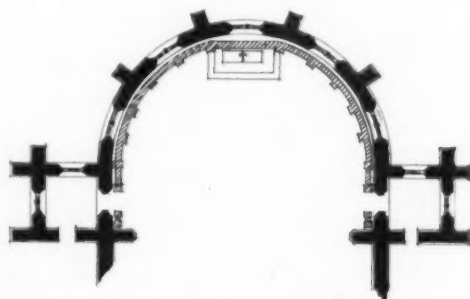
PLAN OF SANCTUARY OF CHRIST CHURCH CATHEDRAL
 INDICATION OF REREDOS

Exeter, England, to carve a reredos similar to that of Winchester. And although this screen is a work of archæology rather than creative design, it cannot be denied that it is a wonderfully beautiful example of Gothic sculpture and decoration. We cannot hope, perhaps, to get in modern Gothic sculpture the naive charm of detail, the spirit of life through-



PLAN OF SANCTUARY OF MARLBOROUGH COLLEGE
 INDICATION OF REREDOS

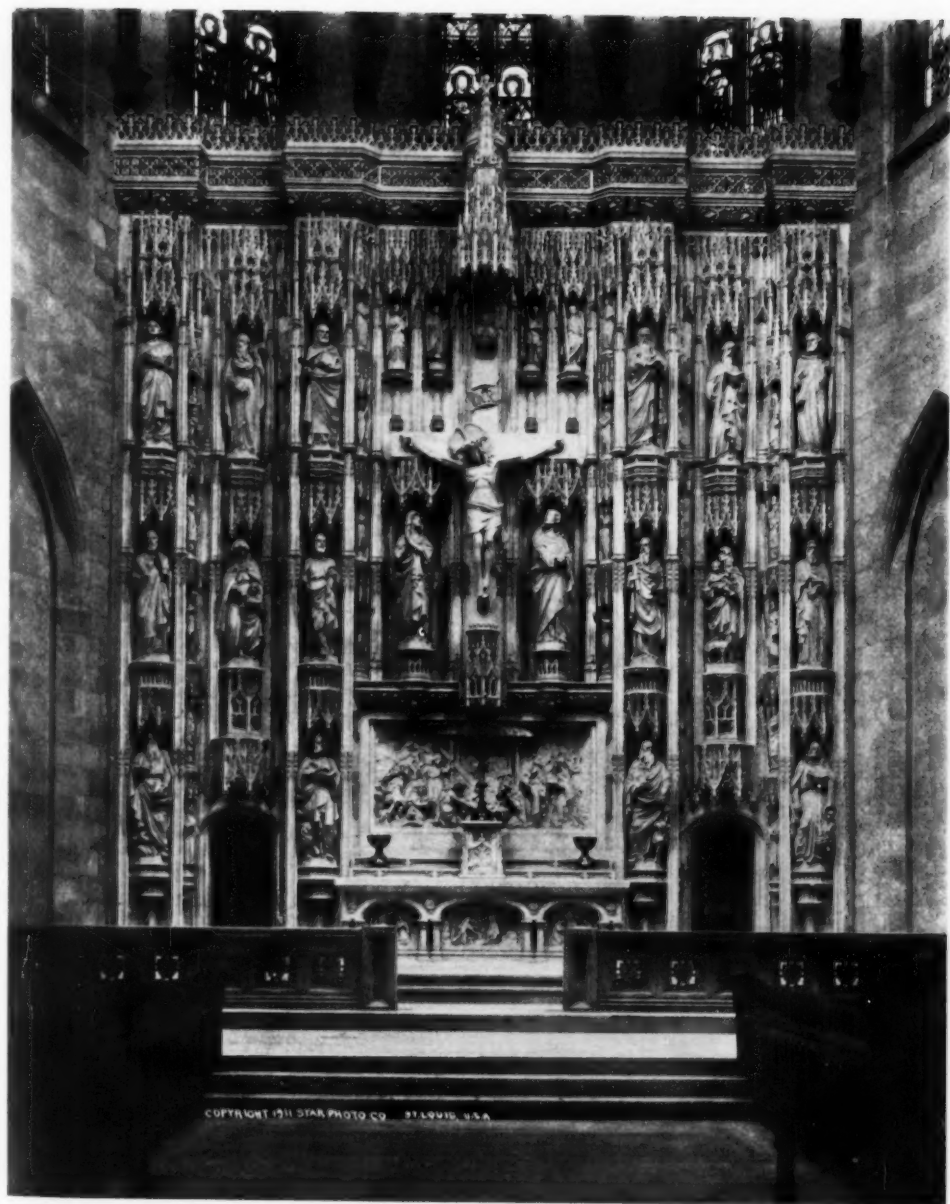
out the whole, nor the deep religious feeling of the figures that we find in the work of the medieval carvers. Aided by a scant knowledge of human anatomy and a religious fervor marked by simplicity of faith the Gothic carver breathed into his work a spirit that has passed away. The relation in art of the figures on this reredos in Christ Church Cathedral to those at Winchester is that of Murillio to Fra Angelico; of Raphael's "Madonna della Sedia" to his "Madonna del Granduca." With an increase of knowledge the world lost faith; with increasing cleverness and skill the



PLAN OF SANCTUARY OF ST CUTHBERT NEWCASTLE-ON-TYNE
 INDICATION OF REREDOS

unconscious power to express the lightest sentiment was lost.

While some of the feeling of the noble conception at Winchester may be lost, yet this screen is still the same great arabesque whose composition allows a play of light and shade, of rhythmical repetition of similar forms, of endless variety of detail, that no other art save Gothic permitted. It is a story written in stone; its theme is the glorification of Our Lord. The whole history of Christendom is told here; the story of the patriarchs and prophets, of the apostles, of the saints and martyrs, all leading up to the central figure of the crucified Christ. A work of this kind can not fail to have great influence for good upon a community. Already its impression is felt. Rather English must we consider it than American, since it was carved in detail in England and merely reconstructed here. To-day no doubt locally it is over-estimated to a certain degree; but its position as a notable accomplishment of modern Gothic is assured.



THE REREDOS IN CHRIST CHURCH,
CATHEDRAL. ST. LOUIS, MO.
Designed by Mr. Caldwell.



THE FIRST PRESBYTERIAN CHURCH,
SAG HARBOR, LONG ISLAND.

Early American Churches

Part V



Sag Harbor, L.I. - Meeting House,
Springfield, N. J. - King's Chapel,
Boston, Mass. - St. Michael's Charles-
town, S. C. + + + +



By Aymar Embury II

FIRST PRESBYTERIAN CHURCH

Sag Harbor, L. I.

WHILE THIS Sag Harbor church is of somewhat later date than most of the churches included in these articles, it seems to me worth while to include it as one of the few surviving monuments of our brief "Egyptian Revival," and the tower, really quite graceful in outline, is such an extraordinary addition to Egyptian architecture as well as a piece of design (if one can forget its curious characteristics) is as good or better than any present-day architect could do with the intractable style employed. The oldest church in Sag Harbor was built on the site of the present building in 1817, and was a small temporary structure. The congregation at once began to collect material for a new and larger building which was stored around the church, but the material and the old church were together destroyed by what is known in the village history as the "great fire." The present structure was built in 1843-1844 and no architect properly so-called was employed, but the design was a compromise between the efforts of four men em-

ployed on the building, of whom one, a Mr. Bellows, who is I believe still alive, was the builder in charge. The interior was altered from time to time, the material removed being stored in the basement of the church, but in 1910 it was replaced in its original position and the church as it now stands is as it was originally constructed, except that the tower is shingled in place of being clapboarded. The building is a very curious and interesting combination of Egyptian with decadent Greek motives, and has much the same character as we find in certain buildings of Pompeii which were of course totally unknown to its designers, and it is to an architect especially, a matter of interest to find in America in the middle of the nineteenth century a result similar to that in a Roman town of the first century produced through nearly the same causes; namely, the decadent combination of two foreign forms not thoroughly understood by the designers who employed them. This curiosity is worthy of notice.

MEETING HOUSE,

Springfield, N. J.

THE PRESENT BUILDING is about as nearly a typical example of the country meeting house of late Colonial times as could well be imagined. Other than the tower there is nothing to distinguish it as far as the exterior goes, from a building used for any other purpose, but even these excessively plain and absolutely unornamented buildings of the eighteenth century were possessed of considerable charm of appearance because of their excellent mass and delightful detail of cornices, and the

feeling of scale due to the distribution and division of the window openings. The original church at Springfield was built in 1761 and was burned on June 20th, 1780, at the time when the battle or skirmish of Springfield was fought. It had been previously used by the Colonial government as a storehouse for supplies for the Continental army, and at that time services were held in the parsonage or its barn. The present structure was rebuilt, as I understand it, as a

duplicate of the preceding one, and was opened for worship on November 30th, 1791. The exterior is of hand-rived cypress shingles, and as was the case with all buildings built at that comparatively early date, the iron work, nails, etc., were all hand made. The statue of a Continental soldier is in memory of the skirmish fought there. During this skirmish the church was held by the Continental soldiers and attacked by the British, while Parson Caldwell of the church, although not actively engaged in the fight, tore up

the hymn books and threw them to the soldiers for wadding, calling out as he did so, "Give them Watts, boys, put Watts into them."

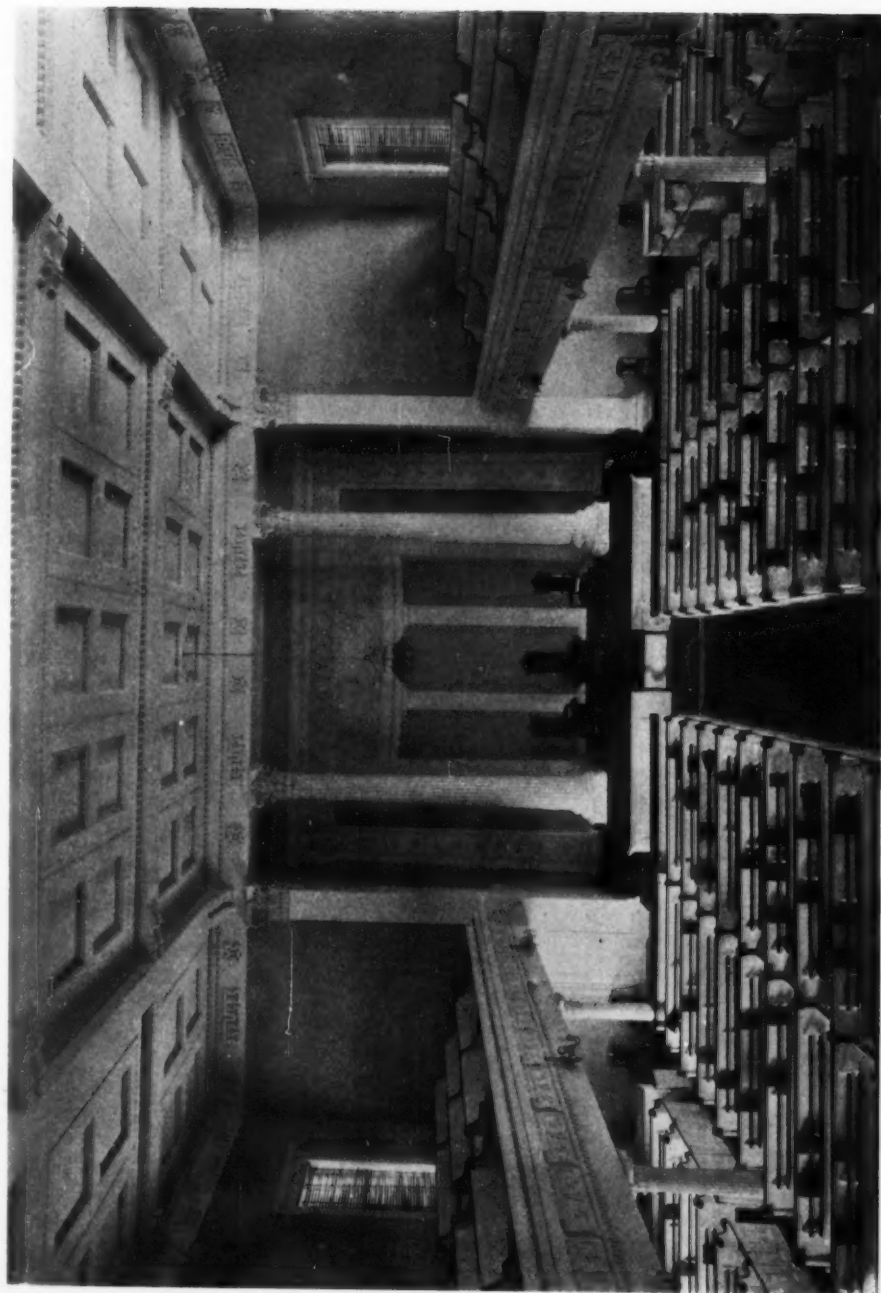
The interior has had the old Colonial columns replaced with small cast-iron ones, which with the decoration of the interior was probably done about 1880-1885, during that period of remarkable taste to which we owe so much of the curious stencil work that ornaments some of our renovated or refurbished Colonial churches.

KING'S CHAPEL

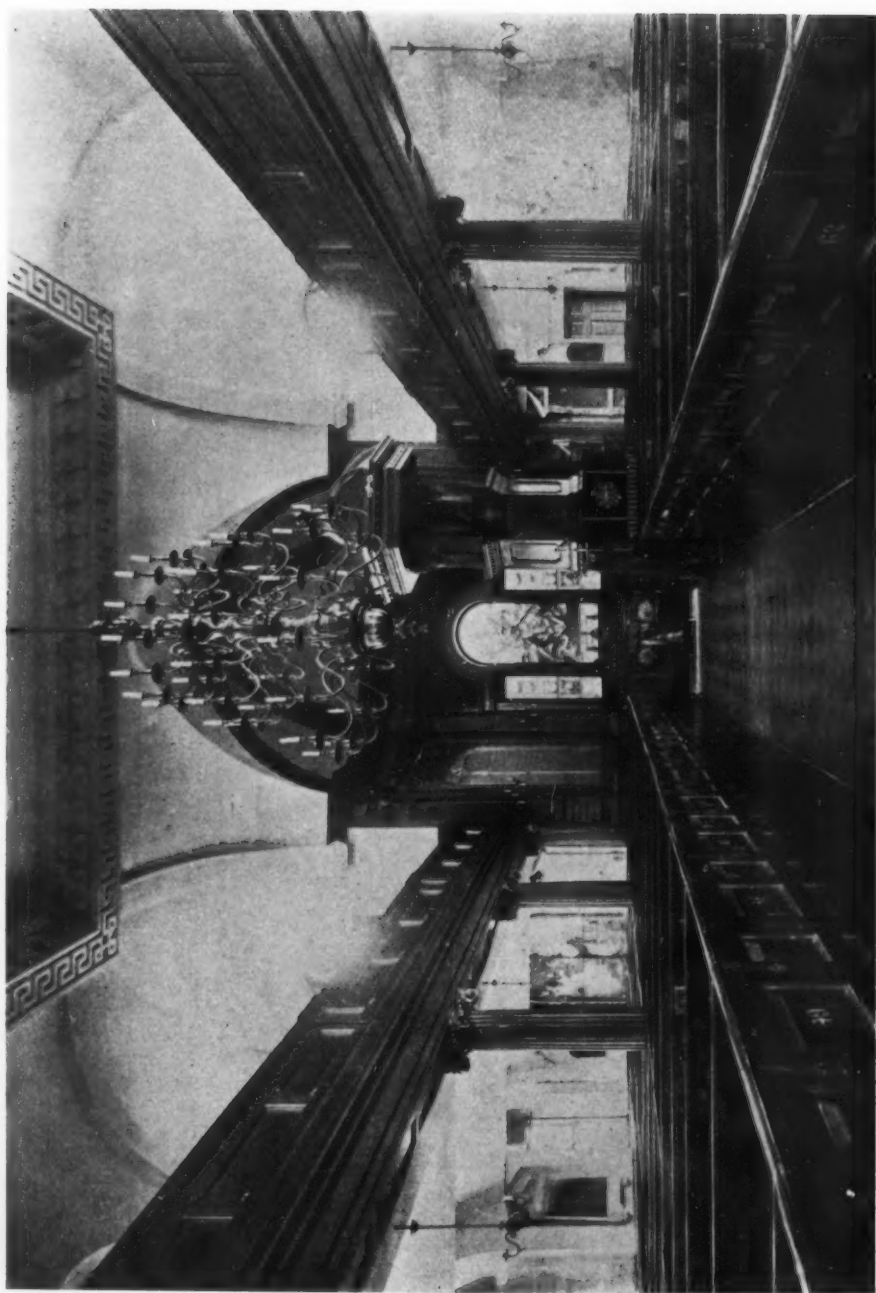
Boston, Mass.

KING'S CHAPEL is the first edifice of the Protestant Episcopal Church in New England and its construction was due, as was so often the case in the earlier Episcopal churches, not to any organized local sentiment on the part of the inhabitants, but to direct governmental interposition. The parish was organized in May 15th, 1686, when the British government sent an established minister of the Church of England to Boston, together with members of a commission appointed by King James Second to preside over the church in the colonies. These gentlemen asked permission of the three congregations then owning the only houses of worship in Boston to use one of their churches for service; this request was met with a curt refusal. Services were finally held in a large room of the Town House until Governor Andros ordered the trustees of South Church to open their building for Episcopal services, which was first held in South Church, May 4th, Good Friday of that year. A small chapel was soon afterward built for the Episcopal congregation in 1690. This was enlarged in 1710 and was rebuilt in 1749. The design was probably made by a Mr. Harrison of Rhode Island, an architectural amateur whom we find to have been consulted with regard to other early churches, and as the church history states, "Mr. Harrison of Rhode Island, a gentlemen of good judgment in architecture, was asked to oblige the parish with a drawing of a handsome church agreeable to the limits

set forth." The drawings are now lost and it is not known whether they were closely followed or not, but as we do know that the congregation was well pleased with the drawings submitted by him, it is reasonable to suppose that they were followed as closely as possible, with the exception of a spire which was contemplated by the designer and which was not carried out. Its cost was £2,500, a very moderate sum for a cut-stone building; this, however, did not include the colonnade which was added in 1790. As was the case with many of the early Episcopal edifices the English sovereign appeared to take a personal interest in the parish; King James the Second presented the bible, which is still in use, together with a valuable communion service. Queen Anne sent a red damask cushion for the pulpit, surplices for the rector and choir, and the linen for the altar. The interior was decorated with panels, escutcheons and coats-of-arms of the English King and prominent members of the congregation, which decoration of a church edifice rendered it excessively displeasing to the Puritans of Boston, who protested vigorously but without avail. The organ still used in the church services was purchased in Europe by subscription and is said to have been selected by Handel, and was installed in 1756. King George the Third presented the pulpit at present used, as well as more communion silver, and in Pre-Revolutionary times the church was the usual place of worship for the royal governor's



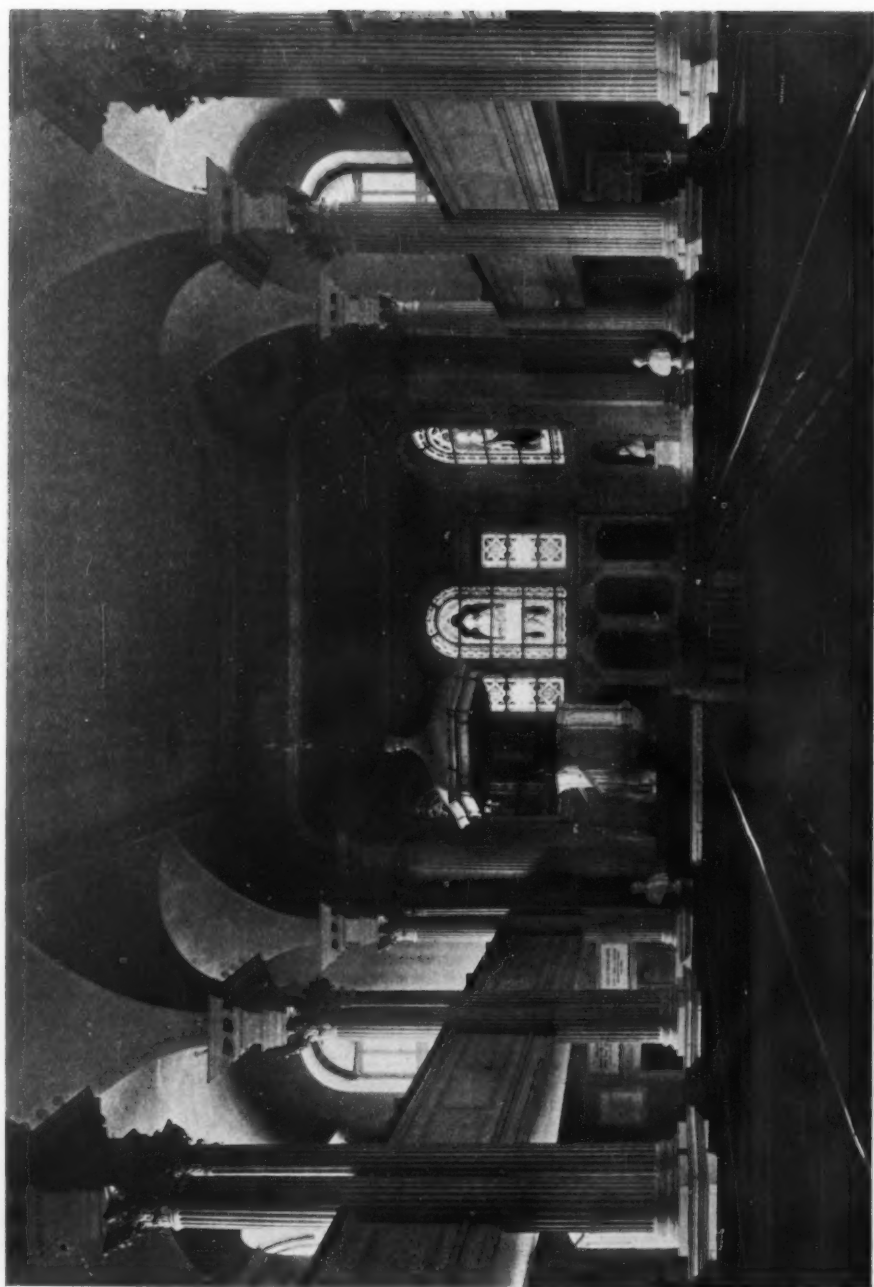
INTERIOR OF THE FIRST PRESBYTERIAN CHURCH,
SAG HARBOR,
LONG ISLAND.



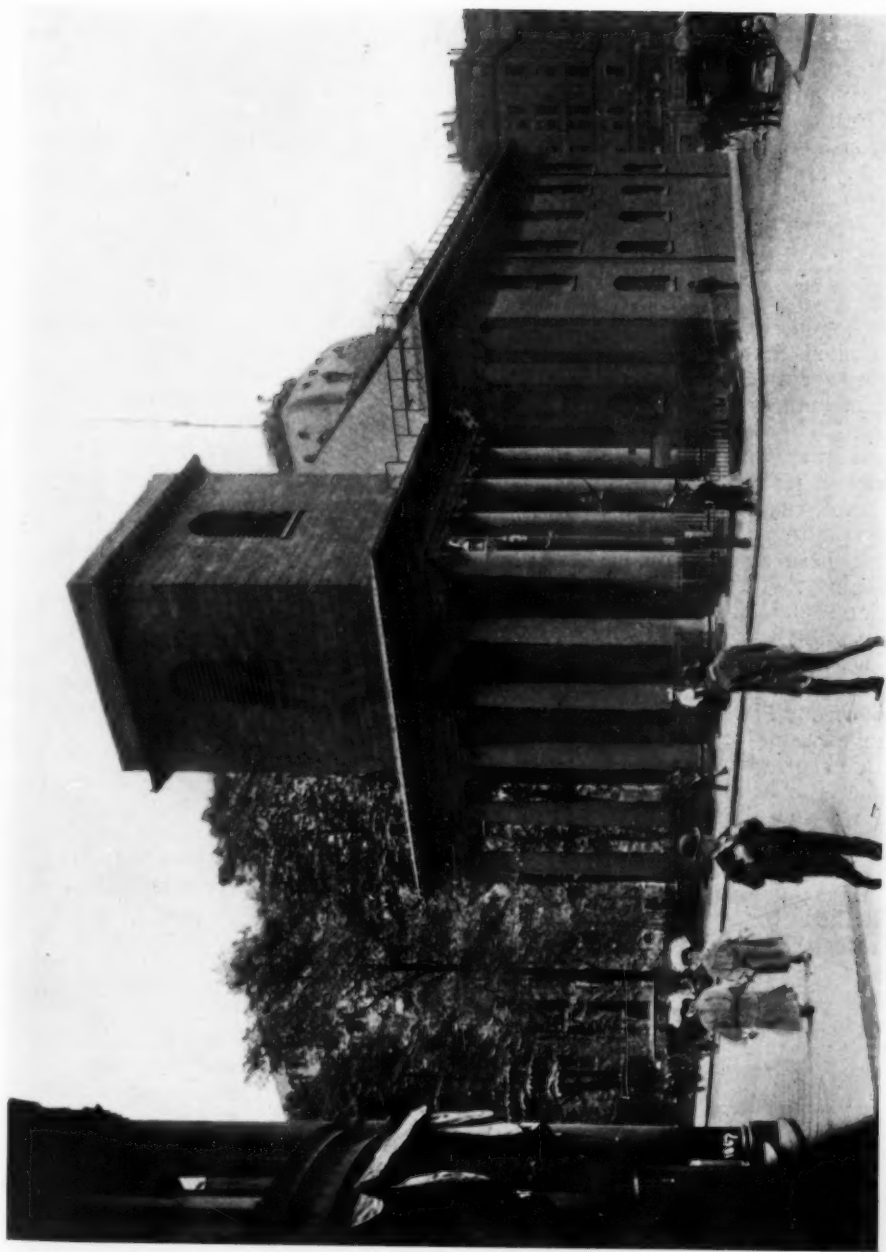
INTERIOR OF ST. MICHAEL'S CHURCH,
CHARLESTON, SOUTH CAROLINA.



ST. MICHAEL'S CHURCH,
CHARLESTON, SOUTH CAROLINA.



INTERIOR OF KING'S CHAPEL,
BOSTON, MASSACHUSETTS.



EXTERIOR OF KING'S CHAPEL,
BOSTON,
MASSACHUSETTS.

household and the officers of the British troops stationed in Boston. The difference which opinion had undergone in regard to an Episcopal church in Boston, was made manifest at the conclusion of the Revolutionary War, when the members of Old South Church, who a hundred years before had only permitted the Episcopal congregation to use their building at the direct order of the gov-

ernor, now offered the congregation of King's Chapel the use of their building until their own had been restored, which was necessary because of damage done by the British forces during the Revolution. The church as it stands to-day both in interior and exterior, has remained practically unchanged since 1790 and in most respects is in its original condition.

ST. MICHAEL'S

Charleston, S. C.

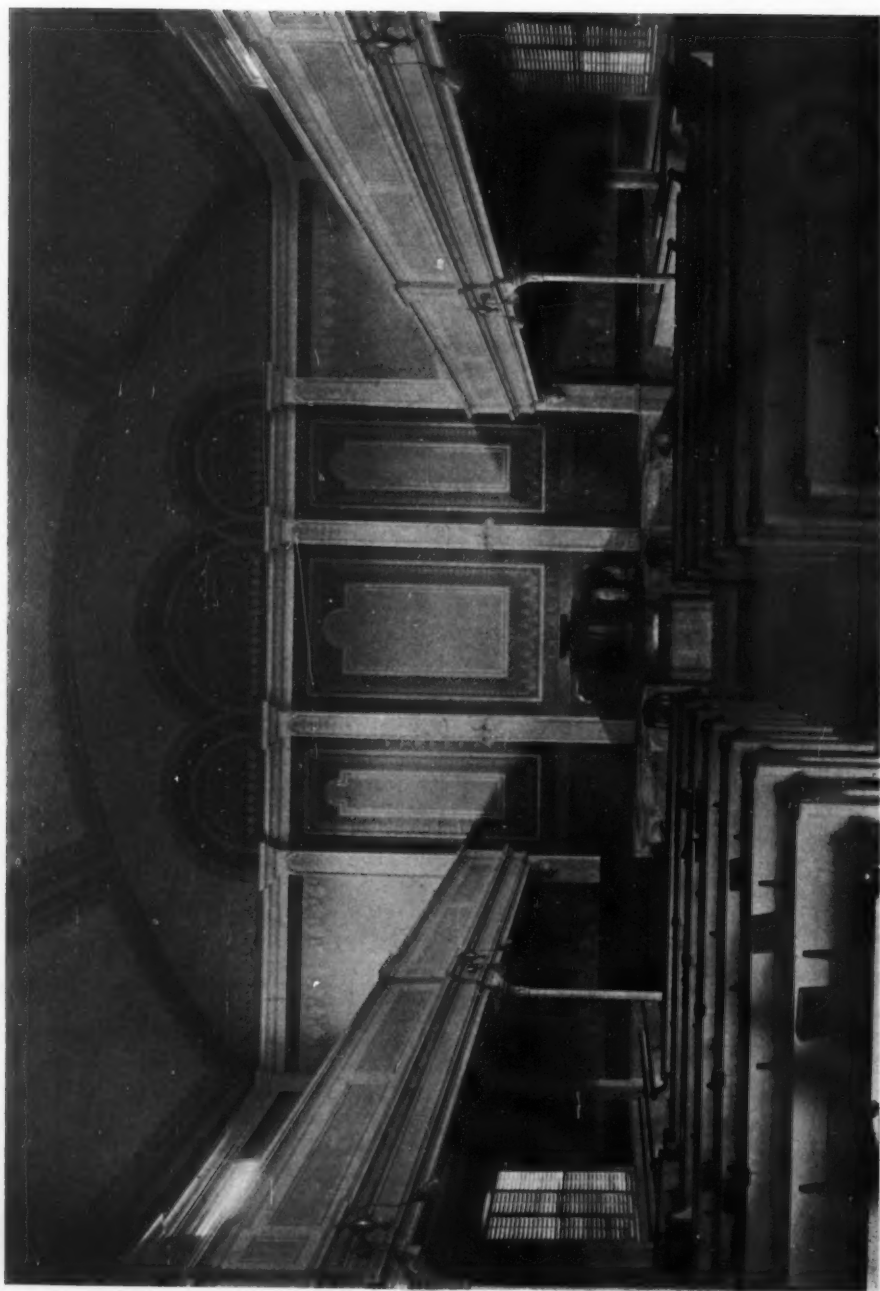
ST. MICHAEL'S was at the time of its construction the finest church edifice in the United States, and was one of the very few entirely of masonry construction, including the tower as far as the belfry. The material is brick covered with stucco, and the design, although perhaps a trifle heavy, is most excellent. The name of the architect is a matter of some question; the only evidence which I have been able to obtain on the subject being that the designs were made in England and brought to this country. The South Carolina Gazette of February 22, 1752, informs its readers that the church was to be erected from the designs of one Mr. James Gibson. As there is no memory of any English architect by this name, and as James Gibbs was then at the height of his reputation, it seems a not illogical assumption that James Gibbs was the architect. The building is one hundred and thirty feet long, including the portico, and sixty feet wide, while the tower is one hundred and sixty-eight feet high. The roof is of slate. The steeple is surmounted by a gilt ball of black cypress covered with copper, and when this ball was blown from the steeple during a severe storm, it made a dent in a heavy flagstone pavement without injury to the ball, which was picked up and restored to its original position. As was the case with King's Chapel the corner stone was laid by the Governor of the State in February 17, 1752, three years later than the New England Church. The church was first opened for services in February 16, 1761, nine years having been consumed in its erection, and the selection of a satisfactory pastor. The clock and chimes were bought in

1764 and the chimes are of very notable excellence. The communion service was given to the church by Governor Boone of South Carolina, and the church organ was bought by subscription in 1768. Like almost all the Colonial churches, this one suffered vicissitudes during the Revolutionary War; its rector was a Tory and was compelled to resign, leaving the church affairs in a somewhat chaotic condition. Materially it suffered through the loss of its leaden roof, which was removed to furnish bullets for the Colonial rifles. During the Civil War the church was several times struck by shells from the Union fleet, and as a precautionary measure the organ and chimes were removed from the church and the fine old bells were broken up by Sherman's army in its march to the sea. After a while they were reset and still remain in their original position. Another incident of the church's history was made the subject of a poem which thirty years ago used to be a favorite for school speaking contests. The spire caught fire nearly at its summit, and was finally extinguished by a slave, to whom freedom was granted as a reward for his daring.

As if two wars and a fire had not done the church sufficient harm, a cyclone in 1885 wrecked the spire and damaged the roof; while in August 31, 1886, the great earthquake cracked the walls in many places, sank the spire eight inches and tilted it out of perpendicular; \$15,000 was necessary to repair the damage done by this earthquake, but to-day this historic church stands apparently as firmly as when it was originally constructed and it is in all material respects practically in its original condition.



CHURCH AT SPRINGFIELD, NEW JERSEY.



INTERIOR OF CHURCH AT SPRINGFIELD, NEW JERSEY.

An Architectural Pioneer



Review of the Portfolios
containing the works of
Frank Lloyd Wright.



By Montgomery Schuyler

SUCH WORKS of Frank Lloyd Wright as he thinks worth preserving in pictorial presentation, and as probably profitable for doctrine, for reproof, for correction, for instruction in righteousness, have just been issued in two large and handsome portfolios, from the press of Ernst Warmuth in Berlin. The mechanical work does the greatest credit to German printing and engraving, or "processing," as the case may be. Quality as well as price is concerned in the transfer to the press of Berlin from that of London or Paris of "monographs" of this character. And indeed there is good reason for taking an appeal to the German public upon such questions as are raised by the plates and dealt with in the twenty pages or so of text, which is printed in German as well as in English. At present Germany is more hospitable to new artistic ideas, at least to ideas which pertain to architecture and decoration, than either France or England. You may maintain the French to be the most artistic of the three peoples and artistically the most open-minded, the readiest to consider novelties on their merits without being repelled by their strangeness, rather prepared, in fact, in the presence of a novelty to "as a stranger give it welcome" (the split infinitive is Shakespeare's fault and not ours). Still, one has to recognize the tremendous pressure upon French practitioners, if not upon French lay critics, of the "official style." Richardson used to tell how, going back to Paris after twenty years, he found his old fellow-students of the Beaux Arts expressing envy of him as being free to design public buildings in Romanesque, while they were confined to classic on penalty of abandoning all

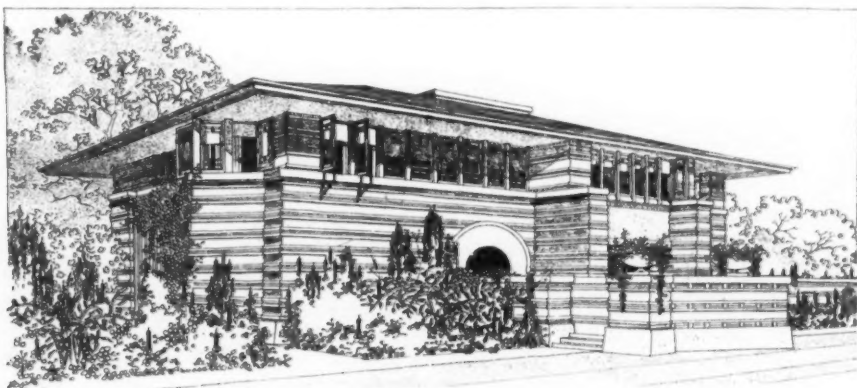
hope of a professional future. Out of France there is no such compulsion, except in America, where the Beaux Artists are vigorously at work to bring it about, and succeeding to a discouraging extent. As a matter of fact, the present architectural output of Germany offers more examples of what may be called organic development as the proper purpose of architectural design than that of any other country. As Mr. Wright has it, in his elucidative text:—"German and Austrian art-schools are getting back to these ideas." Accordingly, it is to the German and Austrian artistic public that the natural appeal lies.

Mr. Wright's text is by no means negligible. "These ideas" are of course not new. They furnished the basis of architectural design for all Europe, with some exceptions in the architecture of Imperial Rome, up to almost the end of the fifteenth century. They furnish the basis of such design now to all countries outside the influence of European civilization. In all such countries the building is directly expressive of the needs, habits and ideas of the people for whom it is made, and of the materials and modes of construction at their command. Whether it be exquisitely and artistically expressive is a question the answer to which depends upon the degree of artistic sensibility in the people for which it is built and in the designer of the building immediately in question. But these architectures, or modes of building, are all alike "sound" in that they take their basis and starting point in the facts of the case, and strive to express those as perfectly as may be. One of our current buildings, of which the architecture disappears as soon as

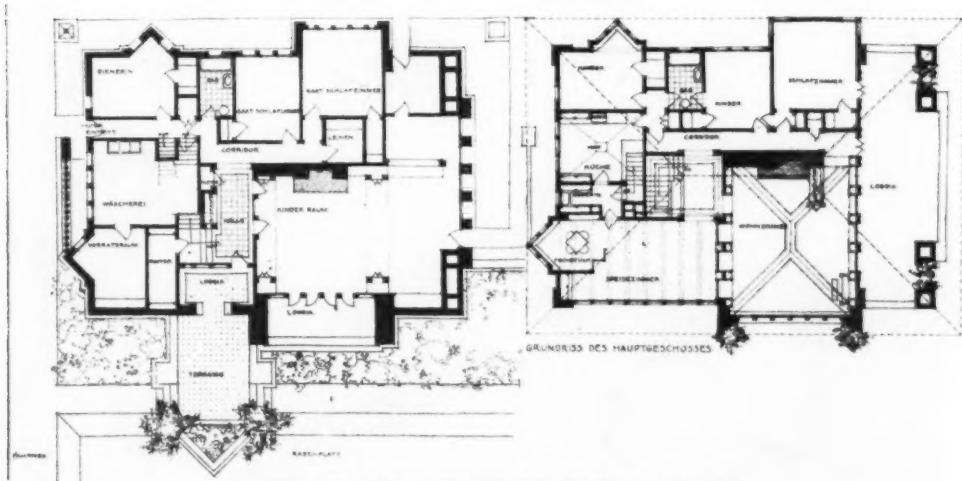
you begin to put to it pertinent and rational questions, is entirely the product of the modern architecture of the schools. "These ideas" are so far from being new that they are the ideas of all mankind, excepting those of the builders of what Professor Freeman calls "The Imperial or Transitional Roman," and of

crushed to earth, will rise again," or that if you expel Nature with a fork, yet she will return; for they are founded on Truth and Nature. Truth and Nature are two things that are never out of date, nor very long out of fashion.

Unhappily, the revolts that have been made, local and partial as they have been,



Prospective.



HOUSE FOR MR. HEURTLEY, OAK PARK, ILL.

Frank Lloyd Wright, Architect.

the revivers of that mode of building in the fourteenth century in Italy and of their disciples and imitators in Western Europe ever since. During these periods and in these regions, the idea underlying all real architecture have simply lapsed and been submerged. That they will reappear is as certain as that "Truth,

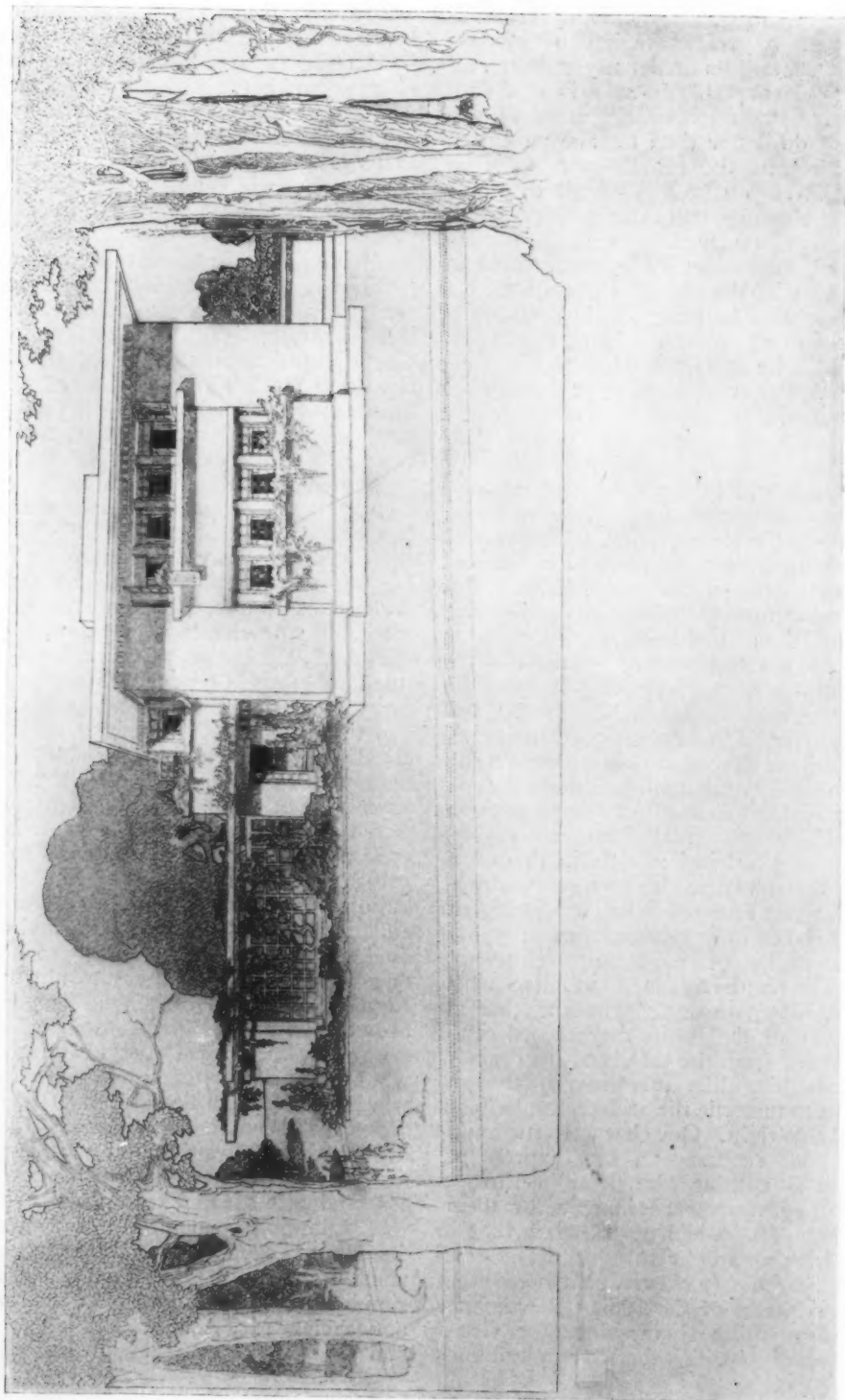
against the "monstrous regiment" of the Imperial Roman architecture which was brought in by the revival of the Imperial Roman literature, have themselves been largely vitiated because they, too, were "working in styles." Style for style, Gothic is preferable to classic, the classic of Greece even uncorrupted by Rome, on

account of its greater flexibility, its dealing with a greater variety of modern problems, and its immensely greater repertory of adaptable forms. If you want a Catholic or a Ritualistic cathedral, you cannot do better than to take an extant cathedral of the middle ages as your model. If you want a temple of which the public use is to make processions around it under shelter of a portico which procession may be represented in sculpture at the top of the wall, and a solid core of building within the portico which has no public use, by all means you should take a Greek temple for your model. But as of course you don't, why, of course, you shouldn't. The range and variety of the constructions of the Middle Ages, the number of the mechanical principles which they apply and embody, are of course out of comparison beyond those of Greek antiquity, which merely carries to the utmost pitch of refinement a single and simple construction. But parroting forms, whether antique or mediæval, is not architecture. Working in styles is not architecture. One has often thought what a great thing it would be for the art of architecture if the student, after he has got his good in culture and refined perception out of the antique or the mediæval models, should be able to use them instead of copying them, should, in fact, treat them as a scholar treats the classical models in literature, to refine and enrich his own compositions in the vernacular. What a blessing, in fact, if not only all the engravings and photographs of historical architecture could be removed from an architect when he sat down to design anything, but all memory of the forms they record could be erased from the tablets of his brain!

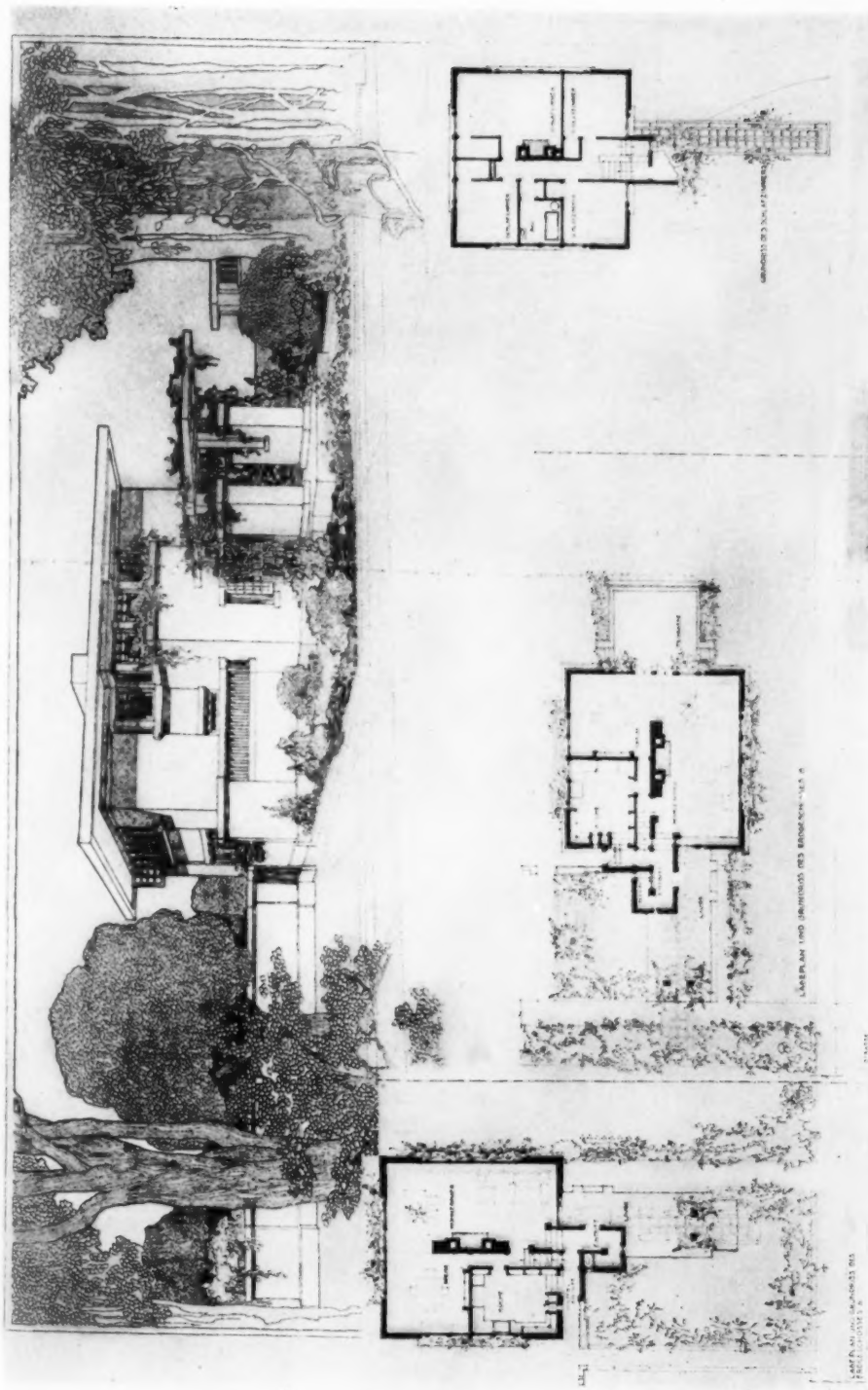
Something like this line of thought seems to underlie the architectural efforts of Mr. Wright. Our characteristic buildings, our skyscrapers, say, express us. There is nothing like them in Europe. But they express us in spite of themselves. Viollet-le Duc theorizes that in the bastard architecture of the Roman Empire, the only classic, be it noted, that the architects of the Italian Renaissance knew anything about, since the Greek primitives of which the Roman buildings

were derivatives were not accessible in Western Europe until the middle of the eighteenth century, the Roman engineer planned and built, and the Greek artist was imported to decorate. Just as when, in the sixteenth century, French monarchs undertook to uproot the native Gothic, French builders continued to erect Gothic châteaux which their employers imported Italian "potters," as Viollet-le Duc calls them, to decorate superficially. Similarly, our skyscrapers are as Mr. Wright says: "New York is a tribute to the Beaux Arts so far as surface decoration goes, and underneath a tribute to the American engineer." You must say the same thing of it that you must say of "the classical or transitional Roman," of the Italian revival thereof, of the Italianized French Gothic châteaux. It is inorganic. It is not architecture.

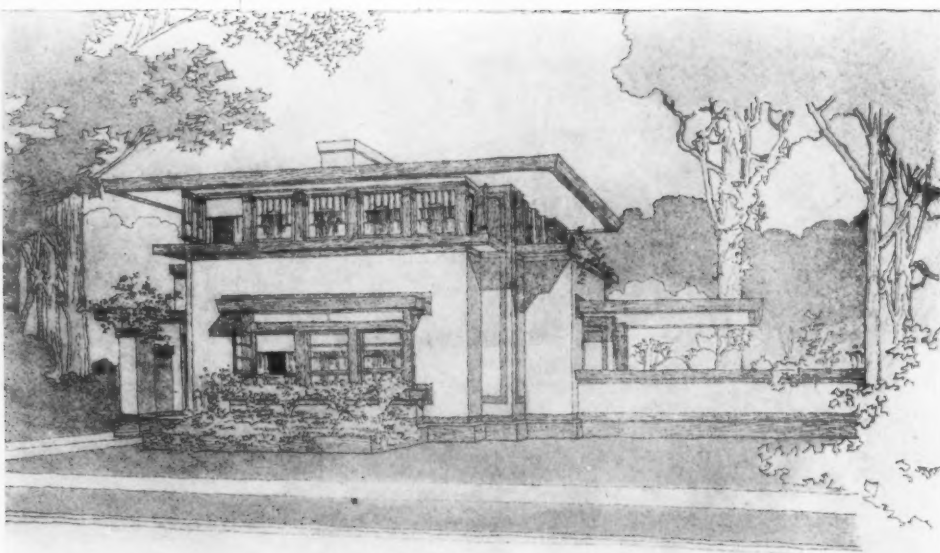
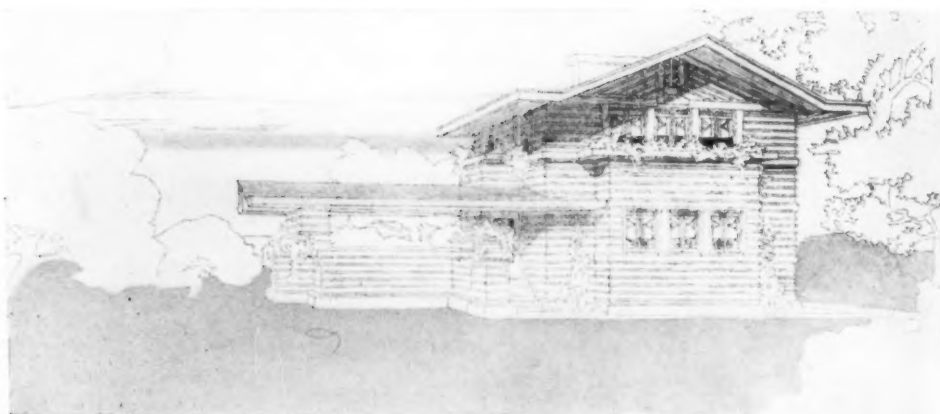
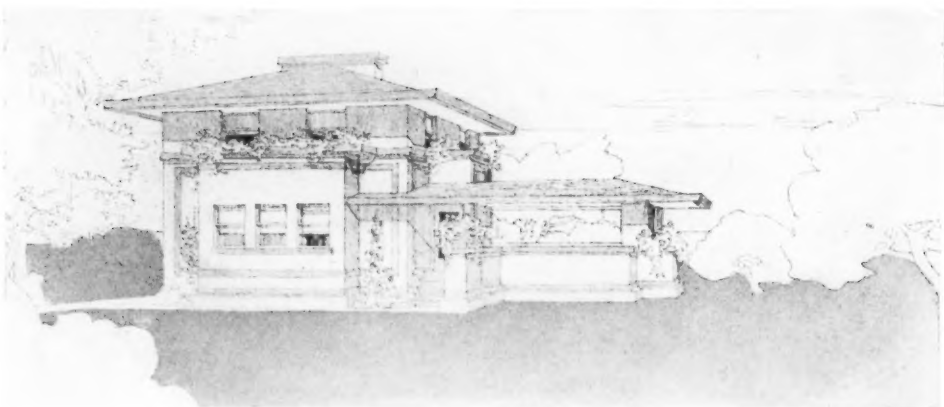
Now when an architect, intensely feeling this contradiction and this absurdity, undertakes to reconcile and rationalize the conflicting elements, or rather ingredients, of current architecture, he is entitled to every allowance as well as to every encouragement. He is a pioneer, and the utterance of a pioneer, as a poetical pioneer has told us, is liable to fall upon unaccustomed ears as a "barbaric yawp." But what all the designs illustrated in these two portfolios show is an attempt at the organic, an attempt to organize the requirements of the given building into a whole made up of related and interdependent parts, to find the seed, so to say, in order to grow the flower. It is not necessary to illustrate. Enough of Mr. Wright's designs have been shown in these pages to show whoever has considered them attentively what we mean. Every one of them, whatever else may be said about it, is a growth and not a compilation. Every one of them shows that power of simplification and unification which was the essential gift of Richardson, and which was quite independent of his fondness for Romanesque detail, for exaggerated voussoirs and dwarfed columns. The simplicity of the ground plan is always noticeable. Mr. Ashbee calls it "noble" and we will not quarrel with his adject-



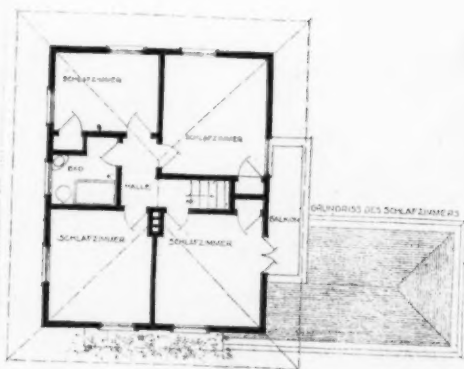
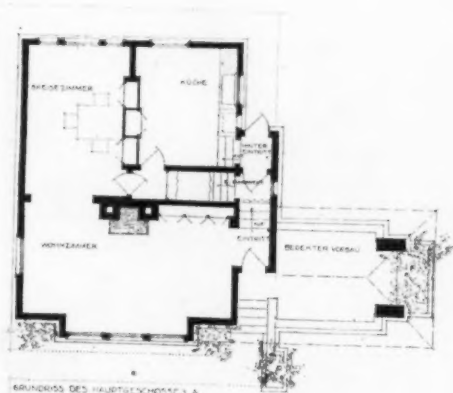
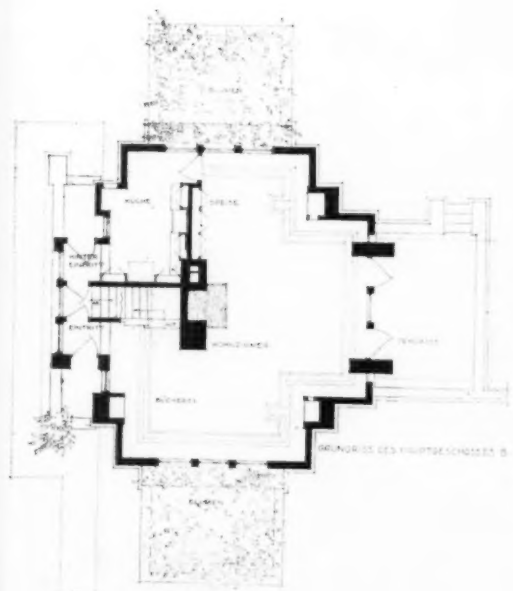
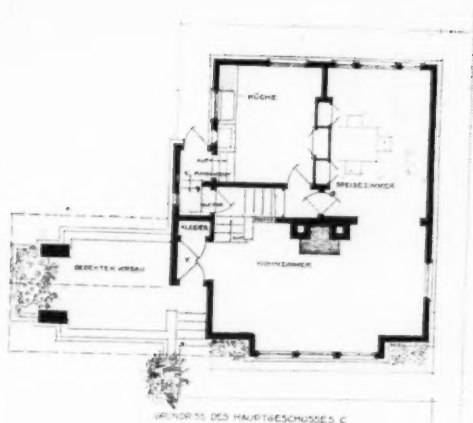
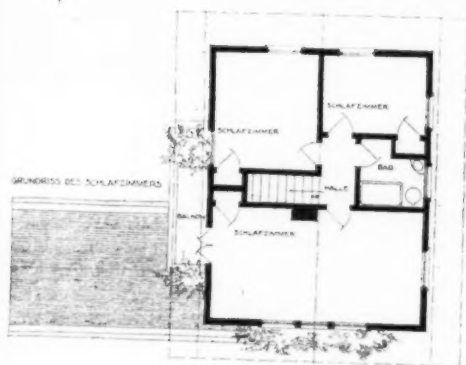
PERSPECTIVE OF HOUSE FOR "THE LADIES' HOME JOURNAL." FRANK LLOYD WRIGHT, ARCHITECT.

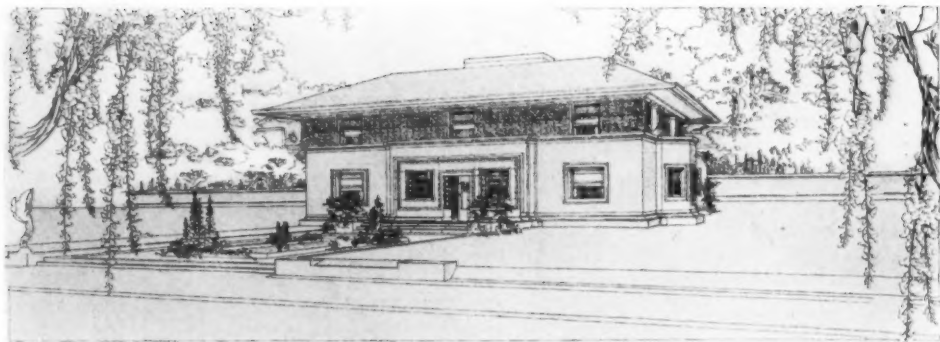


PERSPECTIVE OF HOUSE FOR "THE LADIES' HOME"
FRANK LLOYD WRIGHT, ARCHITECT



HOUSES FOR E. C. WALLER, ESQ., RIVER FOREST, ILL.





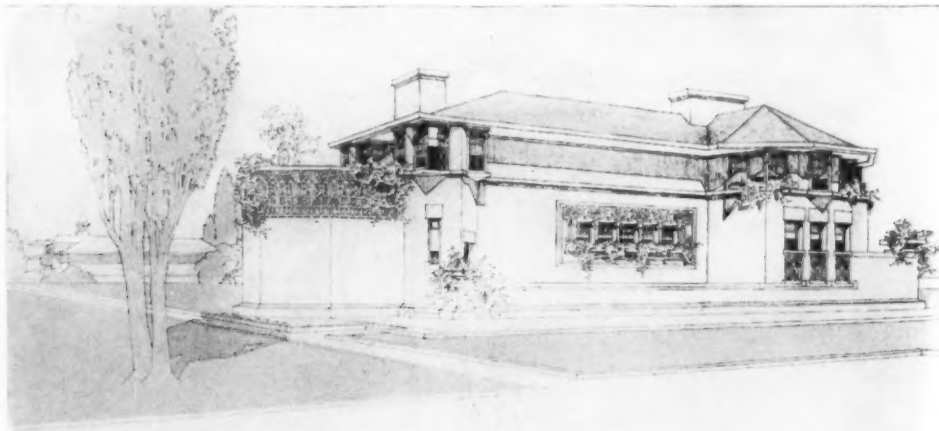
THE WINSLOW HOUSE AT RIVER FOREST, ILL.
Frank Lloyd Wright, Architect.

tive. The prevailing horizontality Mr. Wright claims to be especially "domestic." For that matter, it happens to be quite in accordance with the current fashion in domestic architecture, in works which have nothing else in common with these. It may also have, as he further maintains, some special congruity with what Lowell describes as

Broad prairie rather, genial, level-lined,
Fruitful and friendly for all human kind;
Yet also nigh to heaven and loved of loftiest
stars.

The horizontality of the Egyptian temples has similarly been ascribed to the level sands of the desert, and perhaps, in either case, the uneventful expanse may have something to do with the character of the architecture, though Mr. Wright will pardon us if we do not wholly follow

him in what he will not mind our calling his *Rhapsodie Prairieale*. In times and countries in which architecture is a living art, the general form of building corresponds to the environment, and the bristling pyramid of the Abbey of Mont St. Michel would be as impossible in the midst of the Roman Campagna or of an Illinois prairie as the spreading expanse of the temple of Karnak on the spike of the Mont itself. Fitness is part of the dignity of these elevations, which in the best examples is undoubtedly great. But what makes the real impressiveness of these designs is that they are organic wholes, that the variety of their parts, without being denied or slurred, is overruled into an effective unity, that they are not compiled out of picturesque "bits" which have caught the eye of the

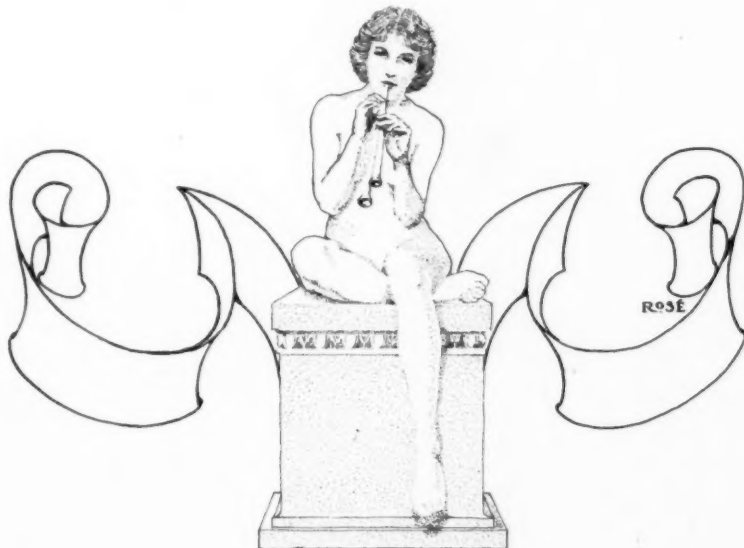


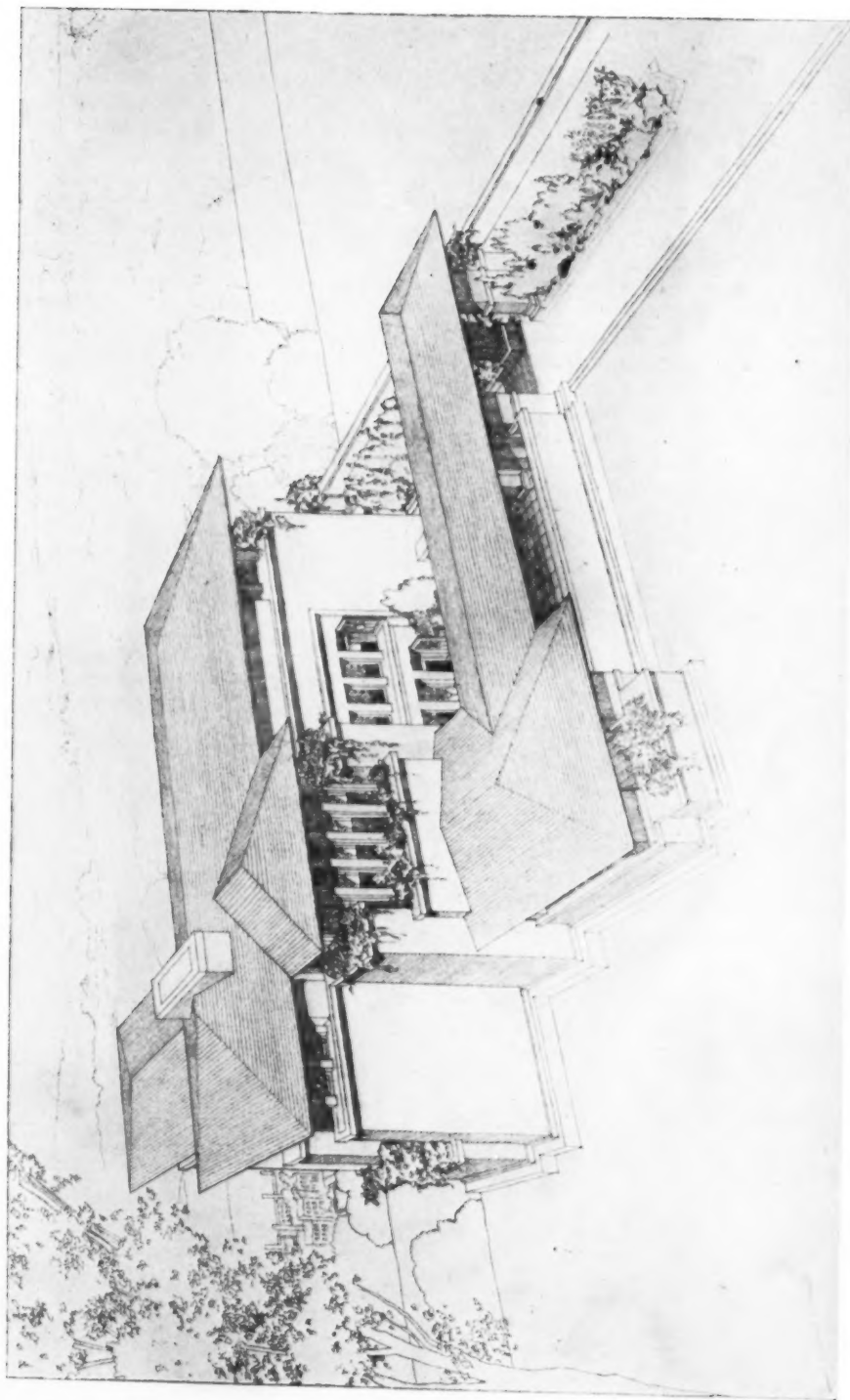
THE McAFEE HOUSE IN CHICAGO, ILL.
Frank Lloyd Wright, Architect.

designer in a rapid tour, or in a still more rapid rummage through a pile of photographs.

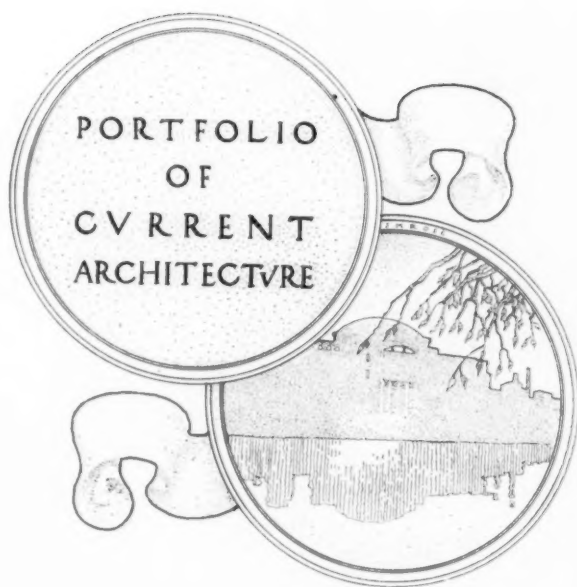
The defect of their quality will be evident to every practiced inspector. Those functional modifications of surface or of line, commonly by means of mouldings, to form a footing, to emphasize a division, to soften or to sharpen a transition, to mark a projection or a recess, which have been employed in every artistic mode of building from the Egyptian downward, are here almost altogether absent, nor can their place be supplied, as to the artistic result, by decoration strictly and properly so called. The defect of the architecture is the same as the defect of the "Mission" furniture, which it appears that the architect commonly, and properly, specifies to go with it. The stark unmodelled transitions give an air of something rude, incomplete, unfinished. The buildings seem "blocked out," and awaiting completion rather than completed. The lack is nothing at all against the theory of design in the author's mind, nothing against the reduction of the theory to practice so far as it

has gone. It is a deficiency which belongs to an art in its lusty youth rather than in its decadence, and indeed we can find it in the early Romanesque, which was a living style if ever there was one, in comparison with its own later phase, and still more in comparison with the developed Gothic. Moreover, it is a deficiency which can be supplied and will be supplied, when it is once recognized that the mode of design to which it is not a necessary drawback has "the promise and potency of life." A pioneer must have patience and so indeed must those who believe in him. He should be willing to say with Bacon: "I could not be true and constant to this argument I handle if I were not willing to go beyond others, yet not more willing than to have others go beyond me." Meanwhile, it is hard to see how an unprejudiced inquirer can deny that such designers as Mr. Sullivan and Mr. Wright have the root of the matter, and that their works are of good hope, in contrast with the rehandling and rehashing of admired historical forms in which there is no future nor any possibility of progress.



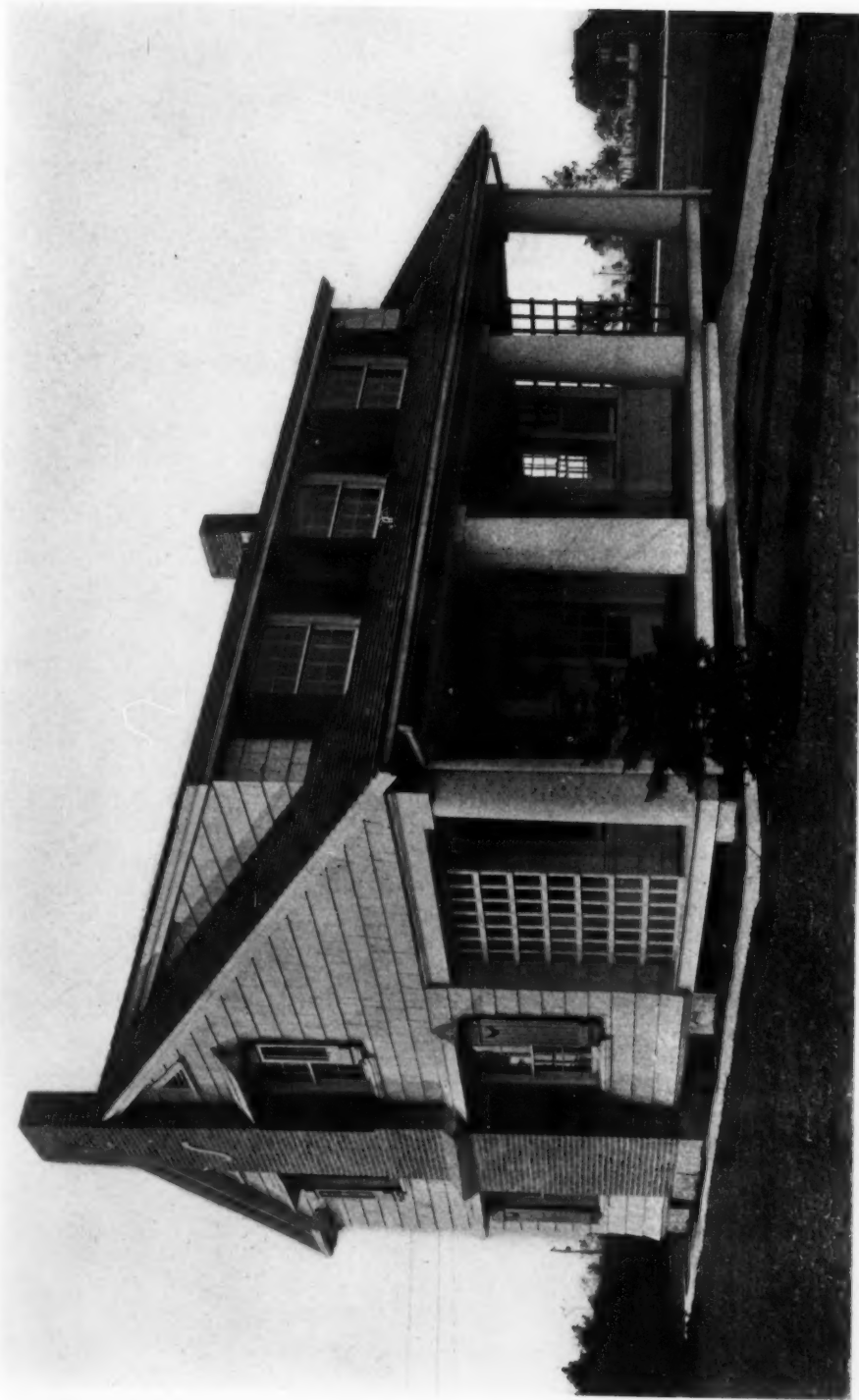


THE DWELLING OF MR. CLARK,
PEORIA,
ILLINOIS.





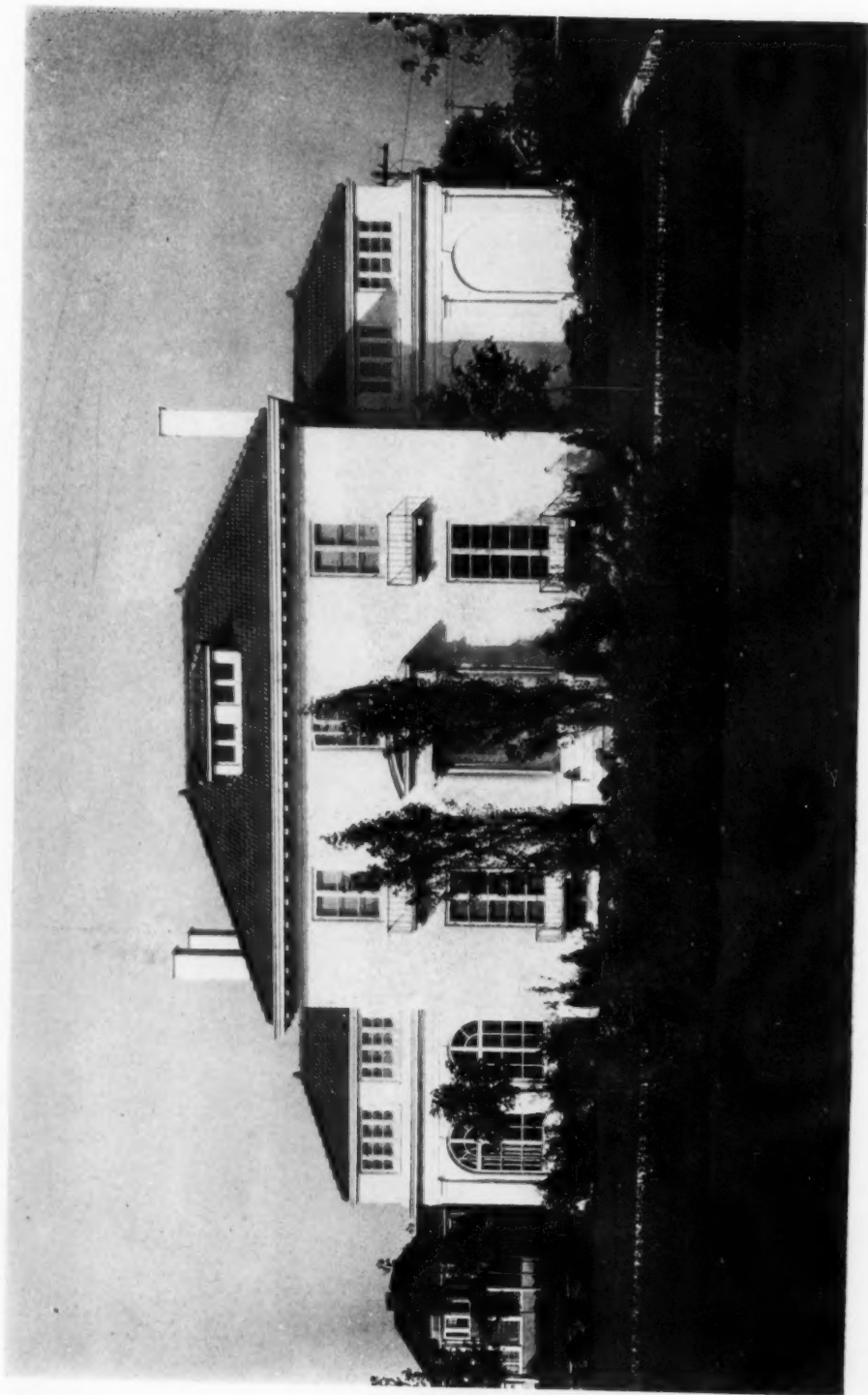
THE DESIGN OF A SMALL HOUSE WITH MANY INTERESTING FEATURES,
GARDEN CITY, LONG ISLAND.



AN EXAMPLE OF THE AMERICAN FARM-
HOUSE TYPE AT GARDEN CITY, LONG ISLAND.



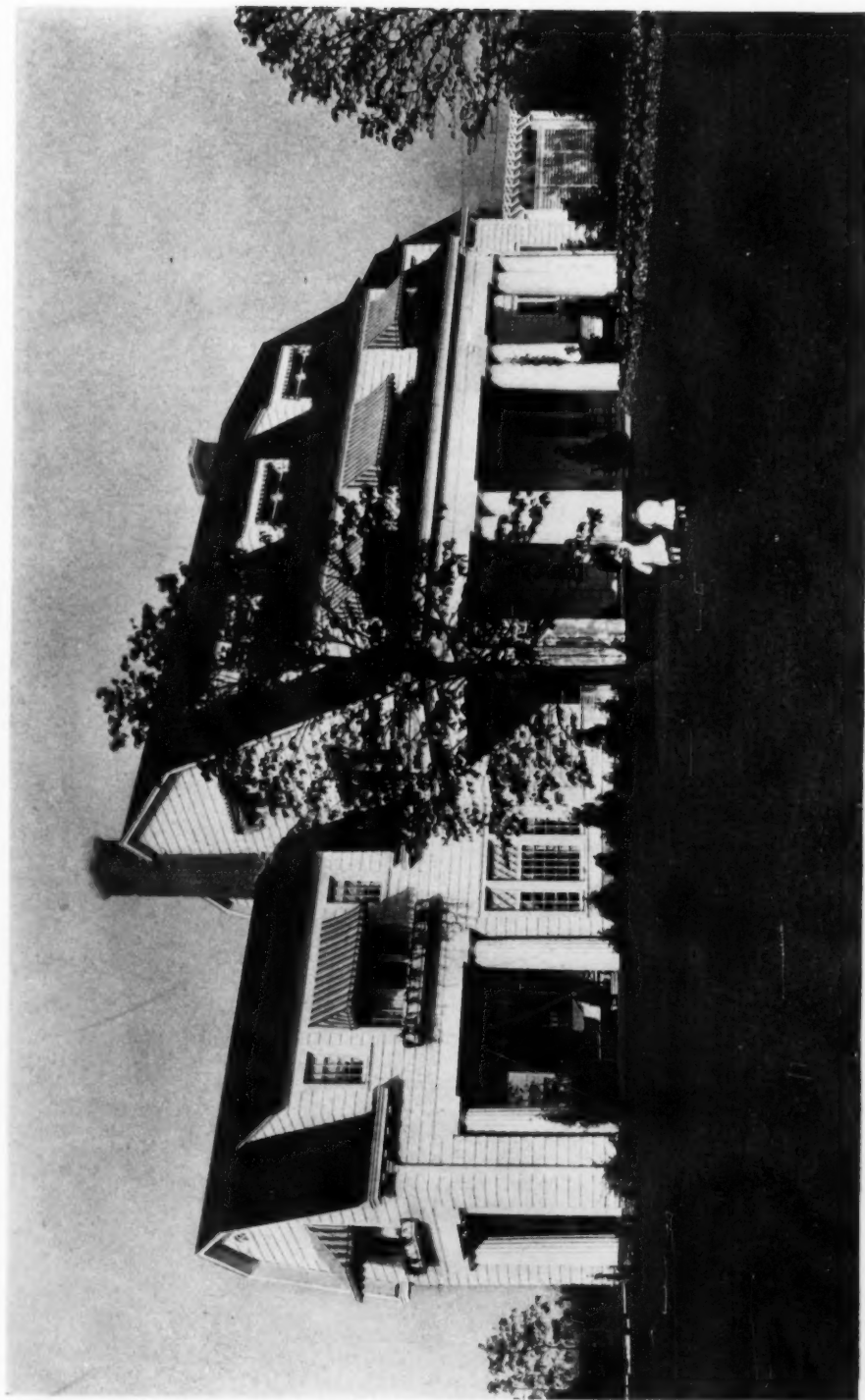
A VERY SMALL HOUSE WHICH DEMONSTRATES
THAT IT CAN BE GOOD ARCHITECTURALLY.



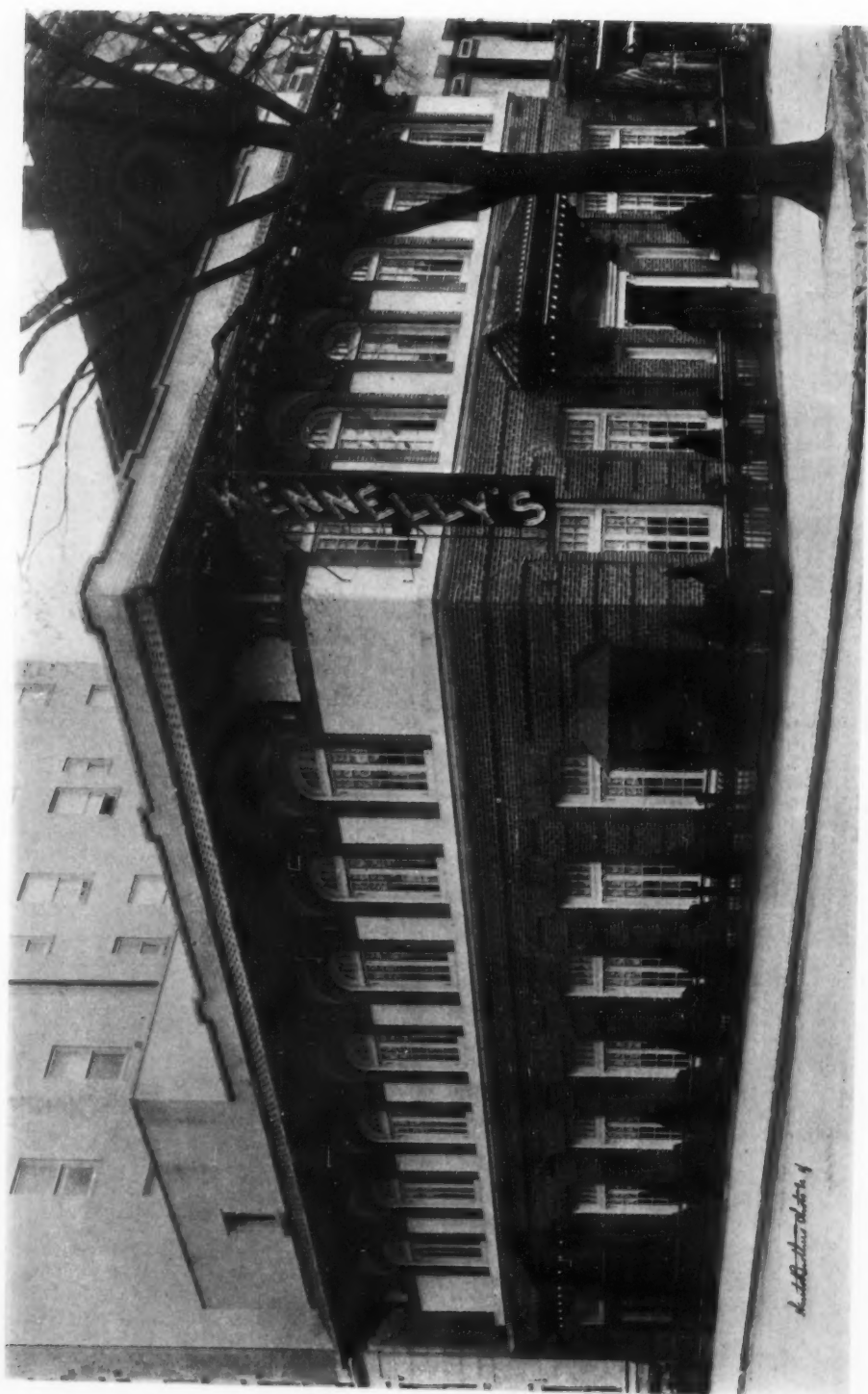
AN EXCELLENT EXAMPLE OF SIMPLICITY IN THE WALL
TREATMENT OF PLASTER HOUSES, GARDEN CITY,
LONG ISLAND
OSWALD HERRING, ARCHITECT.



THE REAR OR GARDEN ELEVATION OF THE RESIDENCE OF TIMOTHY WOODRUFF, ESQ., GARDEN CITY, LONG ISLAND, AUGUSTUS N. ALLEN, ARCHITECT

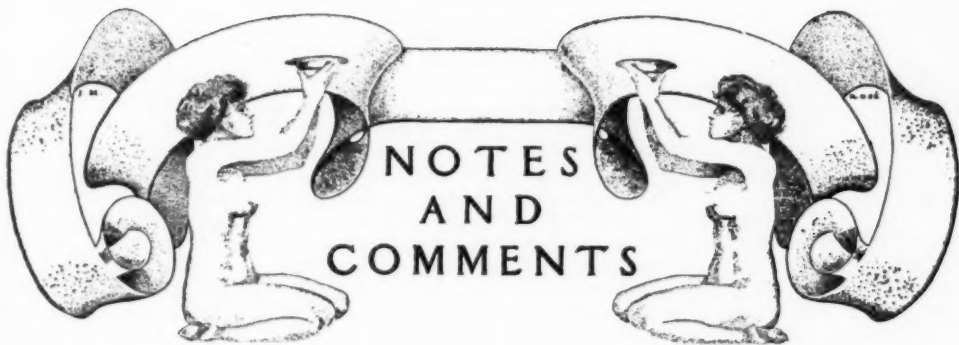


THE FRONT ELEVATION OF THE RESIDENCE OF
TIMOTHY WOODRUFF, ESQ., GARDEN CITY,
LONG ISLAND, AUGUSTUS N. ALLEN, ARCHITECT.



KENNELLY'S RESTAURANT BUILDING, NEW YORK CITY.
J. HARRY O'BRIEN, ARCHITECT.

Architectural



PICTURESQUE CHEAP HOUSES.

In the recent cutting up of Gidea Park—an historic estate on the outskirts of London—into a residential suburb, there was tried an architectural experiment of considerable interest.

After the streets had been planned—and the undertaking was purely commercial, not philanthropic—the owner offered to architects a series of prizes for the "best" houses, the prizes being graded according to the cost and accommodation of the dwellings. Class I. included detached houses to cost £500, the first prize being a gold medal and £250, and the second prize £100. Class II. was for a detached house to cost £375, the first prize for this being a gold medal and £200, and the second prize again £100. Class III. was for the house of Class I. or II. which had the most convenient interior arrangement; and then there were additional prizes for a garden design, for furnishings, etc. Altogether, about 120 architects came forward to take sites and erect houses, not, we may suppose on the chance alone of obtaining a prize, but on the inducement of having their work so well exhibited and with the probability of eventually effecting a sale. Probably, also, most of the competitors were financed by builders, who took the actual risks. When the six score houses had been completed, there was held an Exhibition, opened by the Honorable John Burns himself, and thereafter while it lasted a special train was run every day from London that the results of the competition might be studied. Further to advertise the project, a book was published about it, with articles by such men as Arnold Bennett, Thomas Hardy, H. G. Wells, Sir Arthur Pinero, etc.—men whose writings usually command public attention, even if one would not naturally go to them for advice about a house. Professor Adshead, in describing his

impressions of the exhibition, in an article in "The Town Planning Review," notes the collection as one representing the latest tendencies of English domestic architecture. He finds that to bring together a street of competitive cottages, even though individually a high level of architectural merit be attained, produces an effect which, "if not exactly 'higgledy-piggledy,' is, at any rate, abnormally picturesque." There is lacking that sense of repose, he finds, which comes with obvious continuity of purpose. With the exception of a single group, the houses are all of what may be called the English cottage style—that renaissance of English domestic architecture of the 16th and 17th centuries originated by Norman Shaw and carried forward by Lutyens and others. That perhaps is of itself significant, for, as Mr. Adshead points out, there are styles which are more amenable to the introduction of modern conveniences. He raises a query as to whether department store furniture is quite suited to the kind of interiors these houses have; whether wooden door latches are the cheapest and best the age can produce; whether, if silver candlesticks do not show to advantage on chimneypieces of rough brick with wide mortar joints, the candlesticks or the chimneypieces ought to go? But if there are some anachronisms, and one living room that "might well suit the prehistoric cave dweller," he found many houses that were thoroughly delightful, both inside and out, and he says that those which drew the prizes "were very sensibly and economically planned." As to an American viewpoint, an architect from this country is likely to feel constraint in offering a criticism when he remembers, (1), the competition which normally exists between the "cottages" in any American suburban colony which has aesthetic aspirations; and, (2), the deadly monotony and unimaginative starchbox repetition, or the straining after false gods,

where, in the absence of aesthetic aspirations, the builders have had sway alone. His heart has a welcome ready for the picturesqueness that may be given to houses that cost the equivalent of £400 or £500, and custom has made him callous to competition of designs.

CIVIC CENTER FOR ALBANY.

State Architect Franklin B. Ware, in his annual report to the New York legislature, recommends the erection of two new public buildings in Albany—A Hall of Records and a Temple of

Justice. He proposes, with the governor's approval, the state's gradual acquisition of land all around the Capitol, to the end that, as new buildings are located, there may be developed on Capitol Hill an architectural group which shall be worthy of the State of New York. Thus far it is an admirable recommendation, and one that may even be said to have been inevitable.

For the details of the plan of Mr. Ware, however, approval must be more restrained. His suggestion is the not unfamiliar one that a Civic Center be created to the west of the Capitol—behind it, as one comes up the State Street hill. He proposes that the State buy the two blocks bounded on the east by the Capitol grounds, on the south by State Street, on the west by Swan Street, and on the north by Washington Avenue. On one side, the west face of the Capitol will look out upon the reservation; on the other side, the new Educational Building will front upon it. If the Temple of Justice were in fact put here and other buildings eventually added, we should have an architectural group of indisputable impressiveness. But the enclosure must always be thought of as the Capitol's back yard. Though it were the only "Center" of the kind to be developed, its place would be secondary. That the new Educational Building is so located as to invite such arrangement is not the least of that structure's faults.

To the front of the Capitol values are higher, but not so much higher that the great State of New York, if taking up such a project at all, should consider that the saving would justify a second rate scheme. The Capitol Park lies to the front, or east of the Capitol. There would be no need of acquiring any land save actual building sites. Already, as public structures facing the park, are the old State House, Richardson's City Hall—are of the most beautiful buildings in the United States; and the brown stone Academy—a potpourri of architecture indeed, as fitting the various periods at which

the buildings rose. But the assemblage is probably still capable of union, if there be suitable and well placed additions, and if there be re-arrangement of the planting scheme, into a group of which the Capitol, on the higher ground, would be, as it ought to be, the crown. Back of the Capitol, in deference to the long drawn out and incapable Educational Building, there might well be a small park—a square, in which elms will throw an academic shade, and around which churches and other semi-public structures might well gather to form a secondary and scholastic group. The land for this would cost, Mr. Ware estimates in planning to develop it as the Civic Center, only \$400,000—a mere fraction of what one city of the State has spent more than once for a single playground.

There is a growing list, already long, of State Capitols that have had plans made by experts for their wise development. In Connecticut, Pennsylvania, Ohio, Iowa, Minnesota, California and South Carolina, this work has been done. In Rhode Island, Massachusetts and New Jersey, plans for it are now under way. New York would do well to follow the example—at least before embarking on an undertaking so important as that now suggested by the State Architect. Mr. Ware himself would doubtless be the first to welcome such advice.

DELHI TO BE PLANNED.

The dramatic announcement by King George that henceforth the capital of India will be Delhi has been promptly followed by the welcome news that the Indian government proposes to call upon "the best skill and experience of Europe" for the preparation of the city's plan. In so doing, it will be following where the government of Australia has led, for an international competition for the planning of Australia's capital is under way. The latter will be a new, flat, city, while Delhi has already a population which approaches the quarter million. Yet most of the area to be especially dealt with is still undeveloped, and the historical and social and even racial problems that are to find architectural and topographical expression at Delhi would seem to promise a result far more interesting than in the brand new capital of Australia. It is to be expected, and certainly to be hoped, that in the planning of an imperial Delhi, the European experts will not have full control; but will serve only in an advisory and consulting capacity with local talent.

PRAISES POSTERS.

A Boston landscape architect, in a personal letter to the editor of this Department, dilates on the picturesqueness of advertisement-plastered Scollay Square. To such heretical general enthusiasm, he has the courage to add this specific tribute: "The view up Hanover Street is particularly interesting at night, as the Star Theatre is then covered with lighted signs and the large star at the entrance is kept revolving." The man has not the past of a cowboy; he may be believed to have few ideals in common with those of the late speaker of the House, in Washington. Yet he likes the color, life and picturesqueness which billboards may add to dreary scenes—"amid hard lines, ill-proportioned masses and dismal, dingy color, it seems to me that there is nothing that helps so much as to cover square rods with gay, silly, jolly sheets of advertisements." Then he adds to his letter two interesting reflections. To the first, perhaps no one will take exception; to the second, very few indeed will subscribe. "The immediate inference from examples of the kind offered by the Star Theatre is that advertising men have been far quicker than architects to grasp the value of a conspicuous street terminal, or other conspicuous position; and, moreover, that architects are remiss when planning buildings of a certain type not to provide, as a part of their external decoration, suitable frames for advertisements. The latter will be vastly improved if properly managed, and will be used in any event." An important point here, which seems not to have been fully weighed, is whether an advertisement so cleverly managed as to lose its intrusiveness does not thereby lose most of its effectiveness as an advertisement.

AN ARCHITECT'S ALLEGORY.

To the "Survey," J. Randolph Coolidge, Jr., has contributed "An Allegory of Metropolitan Planning" which is almost too good to abbreviate. Fully to appreciate it, one must know that Mr. Coolidge is a member of the temporary Metropolitan Plan Commission, Boston, which has recently reported on the necessity of the thirty-eight towns in Boston's metropolitan district getting together in plans for their future development. Just to give a hint of the allegory, it may be said that he tersely describes how thirty-eight families, having made up their minds to

build, agreed to go shares on roof and cellar, and then proceeded individually to make their plans. He tells how the Brooklines wanted an elegant suite with tiled baths, French windows, open fire-places, and white marble exterior; how the Miltons schemed a cosy flat with English half-timbered work outside and leaded windows; how the Nahants wanted sleeping porches and white stucco, and the Somervilles concrete blocks; how the Wakefields preferred stained shingles and the Winchesters a Colonial effect; how the Quincys stood for seven-foot studding and the Reverses for twelve; how the Lynns were content with a narrow entry while the Swampscotts demanded a wide one; how at last the families found it necessary to call in an architect, and how they then discovered that he builded better than they knew.

EASTER TOWN- PLANNING TRIP.

The program of the Easter trip, which is annually conducted on the Continent under the auspices of the National Housing and Town-Planning Council of England, is this year unusually interesting. This is because the beaten track through familiar German cities has been abandoned. If the new route touches several cities that are hardly less well known to tourists, it may at least be said that their housing and town-planning characteristics have not been so much exploited, and that after years of study of German "picturesqueness," it will be interesting to turn to the formalism illustrated by the planning of Nancy, Carlsruhe, and parts of Geneva and Lausanne. For the tour is to include all these cities, and in addition, Berne and Zurich. At Lausanne, by the way, the city council has the right of criticism, and even of veto, in regard to the designs of buildings, so having opportunity to control the architectural development of the city. The party is to start from England April third.

HISTORIC TABLE IN THE OCTAGON.

To the Octagon House in Washington, the headquarters of the American Institute of Architects, there has been restored the table on which the treaty of Ghent was signed in the Madison administration. Over the door which leads from the hall into the circular room occupied by Secretary Brown is a tablet which states that the Treaty was signed in that room, and back to that room now goes the historic

table. It is of mahogany, small and round, and was probably used as a card table in the Tayloe family. Old Colonel John Tayloe built the Octagon, and the Treaty came to be signed there because when the White House was burned in 1814 President Madison accepted his invitation to move over there. The table remained in the family's possession for several generations, and finally reached San Francisco. There it was purchased by the local chapter of the A. I. A. and presented to the national headquarters.

SUCCESS OF CO-PARTNER- SHIP TENANTS SOCIETIES.

Co-Partnership Tenants, Ltd., the cheap housing society of England whose operations have done so much to promote the success of the Garden City movement in that country, presents figures for the year 1911 which to an American seem quite amazing. The organization has raised no less than £55,737 in stock during the year, thus increasing its capital to about a million dollars. In addition to this, the federation of such societies in England has raised mortgages of £180,500 and has added enough to its stock capital to make a total altogether of nearly £275,000 raised during the twelvemonth—a striking evidence of the confidence with which the movement is now regarded. It is to be noted also that the movement has not only made great progress in the development of estates already in existence, but in educating public opinion to approve of the Garden City, or Garden Suburb, idea. There is nothing like the sight of visible success to convince the skeptical. At Hempstead, for instance, where the Co-Partnership interests are said to extend now to about 150 acres, the tenants are shown to be receiving not only four and a half per cent. interest on their loan stock, but dividends on their rents, besides having very attractive homes in a very attractive suburb.

A RESTORATION THAT SURPRISED.

In order to cut down the vast area of frame and canvas, in the painting of "Webster's Reply to Hayne," the Boston art commission lately ordered its removal from Faneuil Hall. Just after it came down from its accustomed place, a meeting was held in the Hall and for the first time in two generations, as one of the papers said, it became possible to behold the interior of the "Cradle of Liberty" as its

architect had designed it. The hall is described as greatly "lightened up" by the change; three round arched windows which the painting had covered came into view back of the platform; while the gray and white tinting which has been newly given to the walls brought out the beautiful chastity of ornament "in all its eighteenth century elegance." The restoration of the group of round arched windows to the full view of the audience was declared to give the keynote to the whole scheme, making possible again an appreciation of the harmony of the complete design. As the painting also is of value, the incident offers an interesting example of the readiness with which even art lovers can thoughtlessly injure one good thing in order to emphasize another.

At the last annual meeting of the American Institute of Architects a committee, consisting of Arthur Wallace Rice and Alexander S. Jenney was appointed to consider a plan which had been submitted to the officers of the Institute for a cruise during the coming summer and fall through the eastern Mediterranean. The committee, after a careful investigation, reported enthusiastically in favor of the idea, and the Secretary of the Institute, Mr. Glenn Brown, has issued a notice to members, recommending their participation in the excursion. The itinerary of the proposed tour is certainly a most attractive one. The party will sail from New York on August 17th on the North German Lloyd steamer "Koenig Albert." Naples will be reached on the 29th and a day or two will be spent at Paestum and Pompeii. On September 1st the party will board the yacht "Althieva" and will spend the next week on the coast of Sicily, visiting the various places of interest, which can be reached from the sea. By September 11th they will be in Athens, after having stopped en route at Olympia and Corinth. Five days are devoted to Athens, and thereafter follows in rapid succession Epidaurus, Mycenae, Knossos, Rhodes, Kindos, Didyma, Ephesus and Troy. The three following days are passed in Constantinople. On the way back the party stops at Delos, Naxos, Eleusis, Aegina, Delphi, Corfu and the most interesting places on the Dalmatian coast. On September 9th they disembark at Venice and the day following sail for home from Genoa. The boat on which the cruise will be made is especially planned and equipped for the purpose, and members of the Institute are offered an opportunity of taking an unusual and interesting vacation at a very moderate cost.